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MEDIÆVAL MUSICAL RELICS OF DENMARK

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MEDIÆVAL MUSICAL RELICS OF DENMARK

BY

ANGUL HAMMERICH

TRANSLATED FROM DANISH BY MARGARET WILLIAMS HAMERIK

WITH SUBVENTION OF THE CARLSBERG FUND

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MEDIÆVAL MUSICAL RELICS OF DENMARK
FACSIMILES, TEXTS AND NOTES

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PREFACE

THE present work originated in studies preparatory to a series of lectures on *Danish Musical History of the Middle Ages*, held by the author at the University of Copenhagen in the autumn of 1909. Original examples of Danish music from that period were essential for this purpose, but it developed that almost nothing of this order had been published, or was available in literature. What was requisite had first to be procured. This circumstance led to researches into sources in native and foreign libraries and archives, thereby unearthing an unsuspected amount of Danish music from those ancient times. In Mss. from the cathedral of Lund and the Ringsted convent church, examples were found from the days of the Valdemars, of Absalon and Andreas Sunesön. This work is the result of these investigations.

The collection is by no means exhaustive; it is to be earnestly hoped that others may considerably increase the present material through new research. Those already collected, however, seem to be of sufficient interest to warrant publication. Both on account of their value as musical and historical documents, and of the witness they bear to the relatively high musical culture of Denmark in the Middle Ages, (at least in the church), the author considers it his duty to communicate the results of his researches in this form. That this has been possible is due, in the first instance, to the ready support and great generosity of the Carlsberg Fund.

The promotion of the work has also been greatly aided by the advice and assistance of the following gentlemen, for which most grateful acknowledgement is made: Professor Dr. M. Cl. Gertz, who revised and translated the Latin texts into Danish, Mr. J. Aarsbo, Dr. Phil. R. Besthorn, Dr. Phil. A. A. Björnbo, Mr. Julius Foss, Dr. Phil. E. Gigas, Dom H. B. de Malherbe of Solesmes, Professor Dr. E. R. Neovius,

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Dr. Phil. T. Norlind, and Professor Dr. Kr. Nyrop. Professor Julius Röntgen has done this work the esteemed service to treat the first and the last of these musical relics in polyphonic counterpoint, (in the Supplement). Thanks are furthermore due to the Royal and the University Libraries of Copenhagen, to the Libraries of Lund, Stockholm, Munich, Karlsruhe and Kiel, for their courtesy in placing the requisite Codices at my disposal.

As regards the English edition, I wish to thank especially my sister-in-law, Mrs. Asger Hamerik, for translating the Danish text into English, and finally the Rev. F. Flynn of Elsinore and His Excellence the American Minister to Denmark, Dr. M. F. Egan, for valuable suggestions and assistance in reading the proofs.

Copenhagen, August 9th, 1912

ANGUL HAMMERICH

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CONCERNING SEQUENCES

THE sequence arose as an offspring of Gregorian chant, and derives its peculiar name from this origin. Gregorian chant may sometimes be simple and uncombined syllabic song, sometimes of a more complex nature with fuller tonal succession. In some instances, especially when the emotions are excited, these tonal series may become more agitated, and develop in content and extent into lengthy melismas which twine in rich luxuriance about the fundamental melodic basis. Such melismas gave origin to the sequence.

The musical utility of these melismas was appreciated even in quite early times. They often contained valuable melodic material, which afforded, to those who understood how to use it, the foundation for new melodies. To these latter melodies new texts could be written, and in this way both tones and words of new songs evolved. Thus there arose, in the course of time, different extensions or paraphrases of the many parts of the Mass. These were called by various names, according to the division of the Mass to which they belonged, viz: "Tropi" to the Introitus, "Farsæ" or "Farcituræ" (fillings) to the Kyrie, "Laudes" to the Gloria, etc. Gradually the term Tropi came to be the general title of all these paraphrases.

A *Sequence*, or as it was called in earlier times, a *Prosa*, belongs to the Tropi, and is the most remarkable of them all. The sequence is the outcome of tonal melismas in that part of the Mass in which the musical element culminates, the *Graduale*, sung between the reading of the Epistle and the Gospel, while the celebrant goes from one side of the altar to the other*). The Graduale is always distinguished by its pompous close, the great "Alleluia" with its "Iubilationes", "*Cantus alleluiaticus*", where the occurrence of the aforesaid tone-melismas becomes a principle, developing in great richness. Here we reach the real musical climax of the Mass, words cease, tones speak, winding in and out with the rise and fall of the "Iubilationes" like undulating tone-clouds of incense, expression of ecstasy, transport of devotion**).

In these jubilant melismas there lies hidden a wealth of melody, rich in content and extent. Every church-day outside of Lent, whether Sunday or week day, had its own "Alleluia". Here was what might be called an almost inexhaustible supply of melodies, flowing from the very fountain-head of Gregorian chant. Sequences originated from this source. The name "Sequentia" was at first applied to the melismas

*) Graduale: "quia in gradibus [aræ] canitur".

**) "Iubilus sonus quidam est significans cor parturire quod verbis dicere non potest, et quem decet ista iubilatio, nisi ineffabilem Deum"? Augustinus Psalm. XXXII, 2.

"Iubilus dicitur, quando ineffabile gaudium mente concipitur, quod nec mente abscondi possit nec sermonibus aperiri". Gregorius Moral. l. 24 in Iob. 33.

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themselves*), but came by degrees to designate the new songs evolved from them. The name "Prosa" which these songs previously bore, and by which they still are sometimes called, may be naturally traced to the circumstance that the texts were originally expressed in prose, metrical form being a subsequent addition. A recent author, however, claims that the derivation of this title is an abbreviation of the word "Sequentia"**).

The sequence originated in the early part of the Middle Ages. The renowned Benedictine monastery of St. Gall, in Switzerland, is generally indicated as its birthplace, and Notker Balbulus (died 912) is known as the father of the sequence. However the origin of this liturgic music-poem is hardly satisfactorily settled. According to the traditions of St. Gall itself, it is said that songs of this order were introduced there by a monk from the monastery of Jumièges in Normandy, who took refuge in the Swiss cloister upon his flight from the Normans in 851. Quite recently it has been claimed that the sequence did not originate in St. Gall, but that it is of Byzantine descent, both as to text and music***). Others refer its origin to France even as far back as the 8th century†). However this may be, it is certain that the sequences of the 10th century and later were especially connected with St. Gall's cloister, which occupied a prominent position at this era in all pertaining to the art and science of music. A number of men were fostered there, who achieved immortality in this special branch: Notker Balbulus ("the stammerer"), the fertile sequence-poet, whose celebrated "Media vita in morte sumus" is still preserved in the German chorale "Mitten wir im Leben sind", Ratpert, Tuotilo, Notker Labeo, Ekkehard I, Ekkehard II and Wipo, to whom we owe the renowned Easter sequence "Victimæ paschali laudes", also Berno and Hermannus Contractus, of the neighboring monastery of Reichenau††).

The basis of the melody of the original sequences was the extended textless melismas, the Iubilationes of the great Alleluia in the Graduale. The principle of formation of the melody was "syllabic", i. e. one syllable of text to each note of the song.

Gradually in the course of time and development, sequence melodies departed both from the source and from the principle. The freer use of the given material grew apace, the Cantus alleluiaticus no longer alone furnishing all the tonal material. The eldest of the sequence-poets, Notker Balbulus, already began this practice. If we examine his numerous sequence melodies (see Schubiger, op. cit.), and compare them with the original Cantus alleluiaticus, this will be amply proved. He does not "copy", he "composes". While using the given material as the starting point of his composition, he treats it freely, retaining only the key or mode of the model,

*) Ordo romanus: "Sequitur iubilatio, quam Sequentiam vocant".
**) pro s̃a = pro sequentia (P. S. Bäumer: Gesch. des Breviers, page 293).
***) Peter Wagner in Revue d'histoire musicale, II, 294 ff. Pierre Aubry gainsays this claim, ibid II, 518.
†) C. Blume and H. Bannister in "Analecta hymnica", Vol. LIII (Introduction), Leipzig 1911.
††) Anselm Schubiger: Die Sängerschule St. Gallens, 1858. Here the oldest sequences may be found in modern notation.

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and perhaps a few notes of the beginning of the song. Subsequently this emancipation from the Cantus alleluiaticus became complete, and we then find sequence melodies that are perfectly independent of, or without visible connection with the Cantus in question. Industrious and musically endowed friars devoted themselves to composing in this manner. Gradually, as manifold melodies came into existence, and these again multiplied themselves, the result in time was almost countless numbers. Thanks to the regularity of the structure of these melodies, required and controlled by the texts, first one and then another of the "Sections" of the melodies could be used in new connections, or with new texts. By gemmation there were thus constantly created new melodies of the old, making it possible to collect quite a store of these disjointed sections or links of melodies, which could then be put together again in endless combinations. So extensive was this fund, that the melodies produced by the process of combining the different melodic sections really appeared, in the larger number of cases, to be new. As time passed and sequences waxed in numbers, the demand for new melodies grew. Owing to the above described method of combination, the supply was easily equal thereto. Pierre Aubry calculates that the melodies to the sequences of one single poet, Adam de Saint-Victor, consist of not less than 183 melodic sections, the different combinations of which form the complete series of sequences of the French composer given by Aubry*).

The syllabic principle of the song was adhered to more rigidly. It was particularly this principle that gave the melodies their plain, comprehensible, natural character, which, in contrast to the more complicated Gregorian chant, secured the sequences their great and steadily increasing popularity. Nevertheless some liberties gradually crept into these also, though within narrower bounds. The main body of the melody may here and there be varied with a few by-notes, but these are, in the majority of cases, used so discreetly as to avoid veiling the architectural lines of the structure. The necessity of moderation, of clearness, and of a regulated tonal succession presented itself here, both out of popular and metrical considerations. The sequence melody remained therefore essentially syllabic, and in close sympathy with the text. The wild and boisterous melismas of the Cantus alleluiaticus were bridled and reined, having to submit to the pace of metrical laws.

Out of the sequence there arose melodic formations which exercised great influence upon the development of musical form, — tonal architecture. In sequence melodies the tones were arranged in groups, united by the common key. From this arose "melodic sections", several of which linked together made up clauses, — antecedent and consequent clauses, — these in turn combining to form periods. (In sequence melodies, the period generally falls upon the melody to the half-strophe, not the whole strophe, of the text.) In these parallel groups mutually adjusted to each other, we find mediæval examples of tonal forms in which one is

*) E. Misset et Pierre Aubry: Les proses d'Adam de Saint-Victor. (Paris 1900). See pages 120—159 for complete list. He calls these melodic sections "timbres".

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amazed to encounter real melodies, artistically arranged and artistically constructed. For melodic development on the whole, and especially for the Romanic "Lais" and the Germanic "Leiche", sequence melodies were of deepest import.

In still another way these melodies were of great significance. Being comprehensible, they carried the art of music to the masses. At this period it was not easy for ordinary people to satisfy their musical impulses, if these should be of a more artistic nature. One had only the church to look to, since everything musical that had to do with art was connected with that institution. In the church, however, Gregorian chant reigned supreme, and it was difficult for any and everybody to follow its involved course. With sequences, melodies were introduced that sounded natural and easy. There were no learned twistings and turnings here, but something that all could understand and quickly learn, and, if occasion required, even hum or take part in.

Whether the laity took part in singing sequences, and if so, to what extent, can not now be determined. The special manner of executing sequences, — with 2 antiphonal choirs (see below), — as well as the long Latin texts, has probably precluded the participation of the laity, as a rule. But this fact did not lessen the facility with which they followed, nor diminish the affection in which they held these melodies, when their well-known tones were heard at fixed intervals upon appointed feasts.

Simultaneously with the development of the musical form of the sequence, came the development of the poetical form in the texts to these songs. The primary Notkerian prose form soon had to yield to the art of verse, where line followed line in metrical, skilfully rhymed strophes. The poetic power of these sequence poems is truly admirable, — mediæval Latin rises to sublime heights of poesy, creating a noble lyric treasure for the church of which it may well be proud. Contributions poured in from all sides, from all civilized countries, ever thicker and faster as time passed. The names of the majority of these poets have passed into oblivion long ago, only a few being still known. Those of the oldest school, St. Gall's cloister, have already been mentioned. To these must be added Thomas d'Aquino, Thomas da Celano (Dies iræ), and Jacopone da Todi (Stabat Mater) in Italy; in France, Pierre Abailard, Bernard de Clairvaux, and the most fertile and important of them all, Adam de Saint-Victor in Paris, who perfected the sequence in its classic form at the close of the 12th century. We even find in distant Denmark at this time a sequence writer, Andreas Sunesön, Archbishop of Lund. A great host of anonymous writers in all countries to which the power of the church reached, swells this list of sequence poets.

The golden age of the sequence embraces the whole of the Middle Ages down to the 16th century. By referring to any one of the numerous recent collections of sequences, we may gain some idea of the enormous fertility of production at this period, (see Books of Reference). Amongst the newest and most complete is Dreves' "Analecta hymnica medii ævi", which up to date has published 53 volumes, without having yet exhausted the supply.

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It is obvious that such great fertility would necessarily create a surplus in the course of time, since not alone every feast, but finally all the Saints each had their own sequence, these again often being different in the churches of different countries, sometimes even in the several dioceses of the same country. In a community so well organized as the Catholic church, this was naturally objectionable, even disorderly; it is therefore explicable that the ecclesiastical authorities began to look upon the phenomenon with a certain disfavour and suspicion. This was evinced upon several occasions. As early as 1316 the ecclesiastical Council of Cologne protested against the flood of sequences; 250 years later, affairs were such that the ecclesiastical Council of Trent, which also had the reform of church music upon its program, condemned the sequence irrevocably. By decree of Pope Pius V in 1568 its days were told. All sequences, with the exception of the following, were abolished from the services of the church: for Easter, *Victimæ paschali;* Whitsunday, *Veni sancte Spiritus;* Corpus Christi, *Lauda Sion salvatorem;* Missa pro defunctis (Requiem), *Dies iræ, dies illa*, the *Stabat Mater dolorosa* for the Feast of the Blessed Virgin "septem dolorum" being subsequently added to this number. Only these five sequences, the sole remnant of the great mediæval flood of sequences, belong to the official Ritual of the Catholic church today.

The oldest sequence texts are, as previously stated, not in rhymed verse, but in prose. However, owing to the relations between sequence melody and text, where, as already explained, the text is subordinate to the melody, the form of this prose is not free, but conforms itself to the melody. It has equally as many syllables as there are tones in the melody, and possesses a certain rhythm imparted by the accented and unaccented notes of the melody. In the first prose texts, therefore, a certain rhythmical sectional division asserts itself, produced by the similar numbers of syllables and accents, each division having one or more lines, often of unequal length, since they had to conform to the melody. While rhyme, properly considered, is not found, there often exists a symmetry of the final sounds, a consonance of the accented final vowels of the lines, — in other words, "assonance". The beginning of Sequence III (from the Liber daticus Lundensis), supposed to belong to the earliest (Notker's) time, may be suggested as an example of this form. It has the assonant a:

Állelúia núnc decántet
úniuersális ecclésia
éxtolléndo láude célsa
ápostolórum insígnia.

The later form is of strophic structure, with decided rhythm and rhyme. The verse line usually consists of 8 syllables (sometimes 7), with 4 accents. The strophe, generally consisting of from 6 to 8 lines, is formed of 2 half-strophes, which constitute exactly corresponding parallels of each other, sustained by the rhymes. The rhythm is duple with disyllabic feet, usually trochaic. The rhymes are either acatalectic or catalectic, or most commonly a mixture of both. Usually the closing words of the half-strophes rhyme, thus: a a a b — c c c b.

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The first strophe of Sequence IV, "Missus Gabriel de celis", may be taken as illustrative, the strophe in this instance consisting of 8 lines in 2 half-strophes of 4 lines each, parallel in structure:

1st Half-strophe: Missus Gabriel de celis
uerbi baiulus fidelis
sacris disserit loquelis
cum beata uirgine.

2nd Half-strophe: Verbum bonum et suaue
pandit intus in conclaue
et ex Eua formans Aue
Eue uerso nomine.

In this manner the metrical scheme is adhered to throughout. Sometimes, however, it happens that the number of lines of the sequence increases in the course of the poem. Example, Sequence II, the sequence for Whitsuntide by Adam de Saint-Victor, "Lux iocunda, lux insignis". Here the strophe begins with 6 lines, increases to 8 towards the close, and at the very end to 10 lines, — obviously a distinct expression of crescendo in poetic flight.

The melody corresponds closely to the plan of structure in the text, or rather we should say the melodies, since a sequence has as many melodies as there are whole strophes. The melodies are constructed also of parts or divisions similar to those of the text. The musical period and the textual half-strophe usually fall together.

Textual divisions:	1) Verse line	2) Half-strophe	3) Whole strophe
Melodic divisions:	1) Section	2) Period	3) Period with Repetition.

1) The melodic section, "Colon", (generally corresponding to 1 line of verse). The length of the section depends upon the number of syllables in the text, is long or short according as the verse line is, usually 4—12 syllables. As part of a greater unit (the period), the final note here is not necessarily the tonic, but any other interval of the scale in the key employed. Textual and tonal accents fall together as a rule. Exceptions may however occur, when the text is poorly adjusted to the given musical setting.

2) Periods correspond to the half-strophes of the text. The period is formed by the combination of 2, 3, 4 or more different melodic sections, which combined constitute the musical "sentence" with its antecedent, intermediate and consequent clauses. Generally the period ends upon the tonic, though sometimes upon the dominant, often clearly by intention, in order to meet the textual requirements better. In the period the musical sentence is complete. As a rule the period embraces, as above remarked, only a half-strophe of the text, and must be repeated for the following half-strophe. Occasionally the melody has a broader sweep, and may ex-

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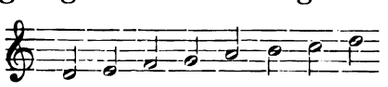
tend through the second half-strophe. In the latter instance, there is no repetition. Notably in the opening and closing melodies of the sequences, we may meet periods of this broader species. In the sequences here presented for consideration, an enlargement or expansion of this order takes place in Sequence I in the beginning, where the melody to the first strophe "Ab arce siderea" is not repeated, but manifestly continued in the second strophe, "Peccatorum abstulit"; furthermore in Sequence II in the beginning, where the first period, "Lux iocunda, lux insignis", also is not repeated, but augmented so as to include the complete strophe of 6 lines; and finally, in the close of Sequence XI, the last melody in this sequence being formed of a greatly extended period, which is not included in the repetition.

3) Repetition is the reiteration of the musical period in its entirety for the subsequent half-strophe. The melody of the complete strophe is therefore: period + repetition. This system of repetition is peculiar to the sequence, being the principle of its melodic structure, used in the earliest sequences even as far back as the St. Gall's period. Only in the introduction or at the close of sequence melodies, there are found occasional departures from this principle, probably for the purpose of bringing the beginning and the close of the sequence into stronger relief. Examples of such deviations may be seen in the recently quoted Sequences I, II and XI. Otherwise repetition is the standing rule, typical for sequences, which upon this point differ from other sacred songs, — also from "Hymns", to which subject reference will be made later. In this system we meet again the "Strophe" and "Antistrophe" of antiquity, the execution of the song also conforming to ancient usage, with the 2 antiphonal choirs known from the earliest days of the church. We do not know whether sequences were always performed by two choirs responding to each other, but the principle of repetition naturally indicates this method of execution*), which also had the advantage of imparting more animation. Two choirs composed respectively of high voices, boy-choristers, and of deep voices, cantors, responded to each other with their respective half-strophes, while the beginning and end were sung by the combined choirs.

The keys are the obsolete, so-called "ecclesiastical modes". Of these 8 mediæval ecclesiastical modes, we generally find in our sequences only the *Dorian* with D as tonic, and the *Mixolydian* with G as tonic, giving the four following scales:

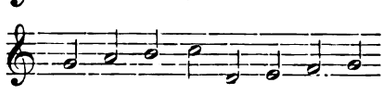
1st Ecclesiastical mode, "Dorian", tonic D.



2nd Ecclesiastical mode, "Hypo-dorian", tonic D.

7th Ecclesiastical mode, "Mixolydian", tonic G.

8th Ecclesiastical mode, "Hypo-mixolydian", tonic G.



*) See Misset et Aubry op. cit. page 112.

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The two other ecclesiastical modes often used in Gregorian chant, the *Phrygian* with E and the *Lydian* with F as tonics, are seldom used in sequences, as also the later *Ionian* mode with tonic C.

The hymn is akin to the sequence. These two are often confounded with each other, though they are each of distinct species, — the difference lying not alone in origin, but also in metrical structure and musical contents*).

The hymn is a direct descendant of antiquity. Notwithstanding its great popularity in ancient times, or perhaps particularly on account of it, the hymn was not admitted into the early Christian church, being viewed suspiciously by reason of its heathen origin and pagan associations. It was not before the 4th or 5th century, in the times of the Church Fathers, that hymns began to be used in Christian churches. This did not occur without opposition from many sides, not least from Rome itself, in which place hymns first found their way into church services about the 12th century. The hymn still retained its pronouncedly antique character: regular construction with strict adherence to metre, all the strophes being exact reproductions of the same fundamental form, and the melody kept thoroughly subject to this metrical plan. In the relations between text and tones, the antique principle obtains, — the text is master, the melody servant.

The sequence, on the contrary, originated in the Middle Ages. In the construction of verses, the antique "quantitative" principle no longer ruled alone, with counting and regular alternation of long and short syllables, but also the accentual principle came into use, with its decisive stress. In this system, the syllable received validity as musical Arsis and Thesis, the verses acquiring a decided rhythm through accentuation. Furthermore, the melody was the primary element of the early forms of the sequence, the text secondary. The verse construction was therefore subject to the melodic construction, the verses being uniform only when the musical phrase was uniform. Consequently the relation of text and tones here was exactly the opposite of the antique principle, — melody as master, text as servant.

The rule for the hymn was: the same melody to all the strophes. The rule for the sequence was: different melody upon each whole strophe. The hymn has for this reason what we might call strophic melody, while the sequence is set to music throughout. The metre shows a difference also. In the hymn the usual metre is iambic, while sequence metre is trochaic.

In order that the difference between the hymn and sequence may be clearly defined, the lines of distinction have been sharply drawn here. In the course of time however, there have arisen intermediate transitional forms which veil this difference.

*) Ferd. Wolf: Über die Lais, Sequenzen und Leiche. pages 86, 92 ff.

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NOTATION

THE NOTATION in the manuscripts under consideration is in the usual square notes, the black *Nota quadriquarta* or *quadrata* upon a 4 lined staff, still used in the Roman Catholic liturgy. In the 12th and 13th centuries this Latin choral notation came into usage, especially in France. It gradually replaced the "Neumes", the older mediæval notation, finally superseding them entirely. In the Mss. of Sequences I—III from the Liber daticus Lundensis (dating from the close of the 12th century), we find examples of the early forms of quadrate notation in France, and see the great clearness and precision with which this notation is defined from the very beginning. The other Mss. presented here are all in the same notation. Only the Ms. of Sequence IX, "Missus Gabriel de celis" in the Codex germanicus Monacensis 716 (15th century), has another type which still retains traces of the old Neumes, the Gothic choral notation, "Nagel"- or "Hufeisen-Schrift". Germanic countries, with characteristic conservatism, retained this notation until the close of the Middle Ages.

Quadrate notation consists partly of single notes, partly of groups of notes. This system is an inheritance from the Neumes, which, by reason of their variation between single and grouped notes, were so eminently adapted to the characteristic nature of Gregorian chant, with the constant change from rest to motion. A sheet of music of this order gives a picture in notes of the sonorous lineaments of the song, its undulations to and fro, its rising and falling, sometimes in well-defined lines, at others in successions of tones that condense into groups, which later dissolve again into their constituent elements.

The query presents itself, how ought these songs to be executed according to these notes? What are the rhythmical relations between the single notes and the groups of notes?

Here we trench upon the subject of rhythm in mediæval liturgic song, which at present has come into great prominence, and is a matter of eager literary discussion. Upon the solution of this problem depends the important question of the correct performance of the Gregorian chant, which by recent decrees of Pope Pius X is again made the cornerstone of Roman Catholic liturgic song. In the centuries between our time and the Middle Ages, Gregorian chant has, for many reasons, been neglected, and especially become quite distorted rhythmically. It behooves us, therefore, to clear up this question of rhythm, so that this ancient song of the early church may again take on its pristine form.

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There are advanced two opposing theories upon this point: "free oratorical rhythm" against "time rhythm". Upon one side we meet those who agree with the publishers of the great work "*Paléographie musicale*", the French Benedictines in Solesmes, and their chief writers, Dom André Moquereau*), Dom J. Pothier**) and Peter Wagner***). They declare that the different forms of musical notation in quadrate type, single notes or groups, are rhythmically indifferent. Upon the other side are those who, — with A. Dechevrens, G. Houdard, E. Bernoulli, Oskar Fleischer and Hugo Riemann as leaders, — are adherents of the "time" rhythm theory. These latter propose the following rhythmical system in the rendition of quadrate notes, viz: the single notes form the rhythmical units, the groups of notes on the other hand representing the respective fractional parts of these units. The discussion of these theories still continues, argument upon argument appearing from the different sides. We agree with the Benedictine theory upon this point.

The problem is: "rhythm" contra "time". For these two things are far from being identical, as might be supposed. Rhythm and time may often coincide, though they can also often differ, in the same musical composition. Different rhythms may be formed of similarly constructed measures of time, whilst on the other hand a perfectly rhythmical melody may not conform to strict time. Time, — the representative of equal, unchanging time-units, — is the narrower conception, rhythm the broader. Music may exist either with or without time.

Free oratorical rhythm, which specially characterizes Gregorian chant, is timeless. It forms the vocal counterpart of rhythm in speech-delivery, its sonorous supplement, since it arises out of the rhythm imparted by the natural declamation of the text. Free oratorical rhythm is therefore extremely vivid, ever changing, and nearly related to the text, which it follows minutely in its entire emphatic declamation. It remains without the confines of time, since it can not be measured numerically, born as it is in the moment when tone and word unite. It fashions itself according to the phrasing of the musical sentence in the tonal progression.

A detailed explanation of the workings of oratorical rhythm can not be given briefly. It is true that manuals treating of Gregorian chant, (see Books of Reference), give a number of specified rules, which however are mostly of use to those already conversant with the subject. Its complete mastery requires much practical exercise.

Notation in mediæval Mss. is therefore rhythmically indifferent, or, as it may be more clearly expressed, timeless. It possesses no rhythmic value of its own, furnishing only the musical raw material for the rhythm. It becomes rhythmic only in the moment when sung, the rhythmical value it then receives depending upon the place it occupies, both in the melody and in the text's own individual rhythm.

*) Le nombre musical Grégorien. I. 1908.

**) Les mélodies Grégoriennes, pages 196—234.

***) Neumenkunde, pages 211—250. His newest contribution upon the subject may be found in "Jahrbuch der Musikbibliothek Peters" 1910, page 13ff. Refer also to Guido Adler: Der Stil in der Musik, 1911, page 70 ff., 104 f.

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In the instances presented here, the rhythmic problem is easier to solve. We are only concerned with sequences having metrical texts, not with Gregorian chants to prose texts. It is obvious that the metre of the verse must be determinative of the musical rhythm in all cases of strictly metrical texts. Without metre we could not properly render the texts of the sequences. It is furthermore manifest that the linguistic art, brought to such great perfection for the sake of the versification, is not thus employed only to be immediately destroyed by a melody which does not suit the metre of the verse. This opinion is greatly strengthened by a closer inspection of the constructive contents of the sequence melodies themselves. These contents cover the textual metre entirely, single and grouped notes, with or without accents, following the scansion of the versefeet. The metre of the text is the skeleton, which supports the body of the music. The metre, generally trochaic dimetre, catalectic or acatalectic, can easily be kept intact throughout.

A melody of this order, confined within regular metrical bounds, loses something of its free oratorical or timeless character and approximates measured time, as will be seen. Guido d'Arezzo (died 1030), the most celebrated of all the early musical pedagogues, draws attention to this fact when he remarks, that there are metrical songs which are so executed, that they resemble verses scanned according to verse feet: "Metricos autem cantus dico, quia sæpe ita canimus, ut quasi versus pedibus scandere videamur"*).

In transcribing the manuscripts into modern notation we have not used 8th notes alone, as is done in the new Gregorian editions, but by preference retained the picture which the notes of the Mss. themselves present, leaving single and grouped notes as they stand. The former are marked , the latter, like modern grouped notes, or etc. It must be kept in mind, however, as has been developed in the foregoing pages, that this rhythm in reality is timeless, and the notes must not therefore be misunderstood as representing fixed rhythmic values, i. e. quarter or eighth notes. The rhythm is a natural product of the textual metre. Rhythm and metre usually correspond mutually to each other.

In performance, stress must be laid upon repose and dignity of delivery, not forgetting the so-called *Mora vocis*, the short intermissions of rest between the sentences of the musical declamations, or between the groups of notes. This *Mora* was emphasized by mediæval authors as an important means of correct declamation. The subject of pauses is pertinent in this connection. In the notes of the Mss. there are no rests, such on the whole never being found in choral notes. In sequences, however, pauses fall naturally in some places, i. e. after catalectic endings. In general the verse lines have 8 syllables (with 4 accents), giving acatalectic metre. Sometimes, however, they consist of only 7 syllables, in which case the wanting syllable in the verse foot must be filled by a pause. Pauses are mentioned by one of the earliest authors, Hucbald (9th century)**), who correctly remarks that pauses

*) "Micrologus" Chapter XV. Gerberts Scriptores II, 14 b.
*) Gerbert op. cit. I, 226.

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between the lines ought not to be longer than the duration of the final syllable. — Strokes between notes frequently occur in later Mss., or they have been subsequently added to earlier Mss. These must not be mistaken for bars, since they are only employed to mark off the different verse lines, or still more frequently, the single words. This practice, though, is of later date. The majority of the sequences presented in this collection are so old that strokes occur only exceptionally. In rendering these sequences into modern notation here, strokes are used to separate the different musical divisions, a half-stroke for a melodic section (corresponding to a verse line), a whole stroke for a period (corresponding to a half-strophe of text).

Sometimes a doubled note occurs in these manuscripts, for instance in Sequence I strophe 1 (*io*cunda, *lin*gue), strophe 3 (*ig*nis, *cor*dis, *no*uitas, *u*nitas), and strophe 4 (primi*ti*ua, eccle*si*e), in Sequence III strophe 3 (*ad* ethera), in Sequence IV the final note (pericu*lo*), etc.

In this doubled note we find traces of the Neumes still retained by quadrate notes, namely the sign Bivirga and the sign Pressus, two notes upon the same tone, to be drawn together in performance like one note, with accent upon the first note, — according to some opinions, with a kind of "tremolo"*). The probability of the correctness of the latter interpretation is strengthened by the circumstance that Bivirga and Pressus often occur upon a "short" or unaccented syllable, where there is scarcely need of stress (lux *io*-cunda or eccle*si*e) etc. In transcribing these signs into modern notes, they are rendered as doubled notes with ties.

There yet remain certain peculiarities of the notation to account for, viz: "liquescent" notes and the different "clefs".

Neumæ liquescentes**), "liquescent" or "melting" Neumes, occur mostly in early manuscripts as notation signs under certain phonetic circumstances, such as the passage from one syllable to another. These phonetic conditions arise when two or more consonants occur together, as in sanctus, magnus, libros, palma, etc.; when several vowels immediately succeed each other, as in Alleluia, gaudia etc. In such instances, the tone concerned is made liquescent by means of a little auxiliary note, so that it almost imperceptibly glides over into the following tone. These liquescent tones are not of musical origin, but arise out of linguistic requirements. In Latin, as in other Romanic languages, the pronunciation of similar successions of consonants or vowels is apt to give rise to extra half-vowels; "libros", "palma", etc., are not pronounced sharply in two syllables, but approximately "liberos", "pal*e*ma", etc. Liquescent Neumes are therefore later entitled *Semivocales*, semi-

*) Refer also to Guidos "Micrologus" Chapter XV: "Aliæ voces ab aliis morulam duplo longiorem, vel duplo breviorem aut tremulam habeant".

**) See Paléographie musicale II, 37—86. Dom J. Pothier: Les mélodies Grégoriennes, pages 66 and 144 ff. Peter Wagner: Neumenkunde, pages 27—35. P. Dom Johner: Neue Schule des gregor. Choralgesanges. 1. Aufl. page 37.

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vowels. Their existence gives proof of the attentive ear for the pronunciation of Latin in the early part of the Middle Ages*).

The musical execution of these Neumes was by adding a passing note, either tending downward (Cephalicus), or upward (Epiphonus), according to the requirements of the context. Later forms of notation (quadrate notes), have these liquescent Neumes under the names of *Plica descendens* and *Plica ascendens*.

In the Neume period properly considered, and in earlier Mss. in quadrate notation, the use of these signs was quite frequent. It is not unusual to find them in our manuscripts, especially the downward-tending *Plica descendens*. In Sequences I—III, from the Liber daticus Lundensis, the Plica descendens has a flag-like dilatation of the head of the note, extending downwards. Thus in Sequence I, facsimile, 7th line, "Cum hec", "uirgo", and several other places in this and the following sequences from this source. Likewise the occurrence of the Plica in Sequences XI and XII, the two St. Canute sequences, implies the comparatively early origin of these sequences. The inverse, upward-tending sign "*Plica ascendens*", occurs more seldom, though it is found in Sequence I, facsimile, first line, upon the word "gremium".

In our version in modern notation, the "Plica" is rendered as a principal note connected with a little auxiliary note in smaller type.

In later Mss. the liquescent signs become more and more rare, and they are therefore not found in the latest of our Mss. The auxiliary note was either replaced by a regular note, or simply omitted altogether. The pronunciation of Latin no longer received the careful attention that it formerly did. As early as the 11th century, we find expressions as to the greater practicability of writing ordinary Neumes instead of liquescent. Guido d'Arezzo advocates this change, declaring that the principal tone alone without an auxiliary is "far superior" to the execution with the liquescent Neume.

There are many clefs, as always in mediæval notes, no less than five different clefs occurring in our Mss., viz: D, F, ♭, c and g clefs, the ♭ clef in two different octaves. The "clef" of that period has not, as at present, a fixed position upon the staff, but moves up or down according as the voices sing high or low. The choice of clef to be used in any given instance depends, of course, upon the relatively higher or lower register of voice in which the melody moves. Therefore the two clefs F and c, being those most suitable to the compass of men's voices, are most commonly used. Whenever the melody goes very high, — which happens constantly in the Mixolydian keys, — the g clef, our present well-known treble clef, is used. Examples, Sequences II, III and XI. Furthermore the ♭ clef is used, as before re-

*) Instituta patrum, Gerbert op. cit. I, 6: "Scire debet omnis cantor, quod litteræ quæ lisquescunt in metrica arte, etiam in neumis musicæ artis liquescunt".

Guido Micrologus Cap. XV. Gerbert op. cit. II, 17a: "Lisquescunt vero in multis voces more litterarum, ita ut inceptus modus unius ad alteram limpide transiens nec finiri videatur".

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marked, in two octaves, the lower ♭ clef in Sequences III and XII, the higher ♭ clef also in III. Finally in one of the sequences, No. XII, there occurs, as a rarity in notation, the D clef, placed a third below the F clef. So far as range of voice is concerned, however, the F clef might equally well have been employed.

This frequently changing or movable clef, so difficult for modern readers, was a necessary consequence of the four-lined staff. This embraced only 9 tones in all, since notes upon leger-lines were not employed then. If the melody therefore moved either above or below the compass of these 9 notes, the clef was either changed, or moved up or down. If the system was still further limited to a 3-lined staff, as, probably for want of space, in the St. Canute Hymn No. X (see facsimile), the result was a constant change of clef. It may be remarked in this connection, that the note-copyists of the time exhibited much unnecessary arbitrariness in this regard. It has assuredly afforded them pleasure to exhibit their learned accomplishments, which enabled them to meet any difficulty of this kind.

But for the cantors in the church, who at the given moment had to read their parts at sight, this might easily give rise to critical situations. A remedy for such cases was the introduction of the so-called "Custos". This note was placed at the close of the line, to show the position of the first tone of the succeeding line. In case of change or move of clef, the broken thread of the melody could again be joined by means of this "Custos". Its use is, however, by no means general. In the Mss. presented in this collection it is rare, only occurring in two of them, Codex germanicus Monacensis 716 (Sequence IX) and in Morten Börup's Carmen vernale (No. XIV).

In our rendition into modern notes, the g clef is used as the one now common, though it must be remarked that it is the g clef in the tenor, therefore an octave lower than usually read. For this reason it is marked in the following manner: , the small c giving the position of the old c clef, whose c corresponds to . This g clef in the tenor is employed throughout in the copy in modern notation.

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LIBER DATICUS LUNDENSIS

PARCHMENT-CODEX. UNIV. LIBR. LUND. SCANIA

THE noted parchment Codex (30,5 × 20,5 cm) of the cathedral in Lund (Scania), *Liber daticus Lundensis*, register of gifts, covers a span of approximately three centuries, from about 1140, in the early years of the cathedral, to about 1410, and consists mainly of records of deaths. Besides these, it contains a few liturgical items, and finally, just at the end, two music sheets with texts and melodies to three Latin sequences.

This Codex has been thrice published, the first time by Sven Bring (Lagerbring) in "Monumenta Scanensia" (1744—1751), later by Langebek in "Scriptores rerum Danicarum", Tome III (Hafniæ 1774), and lastly by C. Weeke in "Lunde Domkapitels Gavebøger" (Copenhagen 1884—1889). None of these publications in the meanwhile include the above mentioned last two sheets with the sequences. C. Weeke treats these pages briefly in the introduction to his edition, and fixes their date. He remarks that the texts under the notes must have been written down towards the close of the 12th century; he adds, "in a hand which strikingly resembles one which had made some entries in the register regarding altar dedications". This observation is of especial value to us, since it leads to a conclusion which helps us to locate this document: the text must have been committed to writing in Lund itself.

Is this conclusion applicable to the notes also? The latter are the quadrate notes, *Nota quadriquarta*, upon a four-lined staff, just the type of notes that began to come into use in France at the end of the 12th century. The notes are clear and distinct, the work evidently of a practised hand, one who has besides not been very scrupulous as to small negligences, such as being careless as to whether the heads of the notes always fell accurately upon the exact line or space of the staff. It must have been a professional who wrote these notes, perhaps a Frenchman, or a Dane who had learned the art abroad. But the probability is, that the notes themselves were written down in Lund. In the liturgic note-writing of that time, practical reasons caused the text to be written first, as occupying most room, the notes being later placed above. As already remarked, the texts are supposed to have been written down in Lund, the notes presumably likewise.

As to when these two note sheets were added to the other parts of the Codex, if they have been there from its earliest days or were more recent insertions into the

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volume, is a problem which can not now be solved. But the fact that they are found there, gives the three sequences a peculiar significance. They must have been in high favour at the cathedral of Lund, since they were distinguished in this way.

We are here confronted with a relic of considerable interest: the oldest perfectly preserved musical monument of Denmark in the Middle Ages, which up to the present time has been discovered. It belonged to the most prominent church of that time in its country, even in all Scandinavia, and originated in an era of great brilliancy in Danish history, with Valdemar the Great upon the throne of Denmark, and Absalon (since 1177) as Archbishop of Lund.

Valdemar the Great (1131—1182), consolidated the Danish Kingdom after a long period of bloody dynastic wars, and laid the foundation of its power at home and abroad. He ruled as sole monarch from 1157 until 1182. The strife of many years' standing with the heathen Wends, on the southern shores of the Baltic, ended with his conquest of the Isle of Rügen and the chief Wendish fortress at Arkona, which contained the sanctuary of their god Svantevit.

An important factor in the success of Valdemar's reign was the advice and support of his friend and counsellor, Absalon (1128—1201), one of the most remarkable figures of his time, being "equally great as churchman, statesman and warrior". He was a student at the University of Paris in his youth. Upon his return to Denmark, he fought in the dynastic wars on King Valdemar's side, and at the close of these was made Bishop of Roskilde (Sealand), the ancient royal residence (1158). Here he wielded the crosier and the sword with equal effect, built churches and cloisters, reformed cloister life, called in French orders of monks, and secured the Sealand ecclesiastical laws. Then he boldly and energetically took up the sword against the Wends, accompanying the king, in reality as leader of his forces. Through the choice of Archbishop Eskil, Absalon became his successor as Archbishop of Lund (1177). Absalon was the founder of Copenhagen, subsequently the capital of the Danish Kingdom. It was at Absalon's instance that Saxo Grammaticus wrote his Latin Chronicle of Danish History.

To this historic interest must be added the artistic, poetic as well as musical. In both regards, these ancient sequences claim a high position. Coming from a land as far north and so removed from cultural centres as Denmark at this period, we could scarcely expect to find liturgical music represented by anything beyond the rudimentary stage. But the sequences of the Liber daticus, especially the first two, are musically considered by no means primitive, they may be favourably compared with the very best of their period. They possess an unusual amount of expression and style, a complete mastery of artistic form, poetically and musically covering the entire subject-matter. They may justly be called "classics" of their kind.

Are they of Danish origin, or were they imported from abroad? Most assuredly the latter assumption is correct, judging from the impress of culture in contents and form.

The Roman church is the church of internationalism; when and wherever established, it always took art into its service when possible, importing from abroad

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what was not procurable at home. Evidences of this fact are found everywhere in the Middle Ages, not least in those great centres of the splendour and power of the church, their magnificent cathedrals. Music was here an artistic aid of greatest significance. As an integral part of the liturgy itself, church song and all pertaining thereto ranked foremost amongst the arts which the church patronized, and in turn furnished opportunity to develop. And in case the necessity of importation arose, music and song offered the fewest possible hindrances.

To determine the extraction of the three sequences of the Liber daticus is not difficult.

The first, musically the most important, *Ab arce siderea*, may be called a specialty of Lund. The text occurs seldom outside of Lund, being found only in a few mediæval manuscripts and some Missals from the earliest days of the printer's art. The melody, of principal importance in this investigation, has not hitherto been found in its entirety elsewhere than in Lund sources, of which moreover there are two. Notwithstanding these facts, we dare not ascribe the origin of this beautiful and characteristic melody to Lund. For the source of the melody is traceable to France in some of Adam de Saint-Victor's sequences (see pages 23—25). According to the evidence of these, this melody seems to have come originally from France.

This is also the case with the text of the second sequence in the Liber daticus, the Whitsuntide sequence *Lux iocunda, lux insignis*. This was written by Adam de Saint-Victor in Paris. Its well-known melody is the same which is still sung everywhere in the Catholic church for Corpus Christi feast, to the sequence "Lauda Sion salvatorem". In this instance we have a sequence the text of which is French, whilst the melody is international.

The third, the Apostle sequence *Alleluia nunc decantet uniuersalis ecclesia* (for Philippi et Jacobi day), is probably not of French extraction, but is generally imputed to Notker Balbulus of St. Gall. Though also this sequence was well known in France.

The conclusion is not remote that these sequences, or at any rate the first two of them, were imported into Denmark from France. What we otherwise know of the intellectual intercourse between these two countries in mediæval times, greatly strengthens this opinion*). Paris especially, with its widely renowned university, was at that time the goal of such Danes as thirsted for knowledge and a wider horizon. In the domain of music, Notre-Dame with its famous "Maîtrise" was one of the principal centres for the development of tonal art in the 12th and 13th centuries. There the arts of churchsong and organ-playing were cultivated, and there the first foundation of polyphonic art ("Déchant") was laid, which in subsequent musical development was to be of such extraordinary significance. In the lecture-rooms of the University of Paris, "Musica" was taught as one of the four branches of higher instruction forming the so-called "Quadrivium" [Arithmetic, Geometry, Astronomy, Music]. The number of Danes who at this period studied there was so

*) Refer also to Ellen Jørgensen: "Fremmed Indflydelse paa den danske Kirke", Copenhagen, page 181.

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great, that a special "Collegium Dacicum", with its own "Domus Daciæ", was founded in the 13th century. It was situated upon the left bank of the Seine, close to St. Geneviève cloister, and just opposite Nôtre-Dame. And these studies took time, a theological course taking at least 5 years, and a full course in all the branches requiring sometimes as many as 16 years. There were thus abundant opportunities for the students to become thoroughly acquainted with the intellectual life of Paris.

Many of those who in their youth sought knowledge and learning there, won great names in the history of Denmark. Amongst them were the three men, who each in turn presided over the newly founded Archiepiscopal See in Denmark, viz: Eskil, Absalon and Andreas Sunesön. At the time these Danes studied at the Parisian High School, sequence poetical composition in France stood in full flower. Its classical representative, Adam de Saint-Victor, (died about 1192), lived and laboured in his cloister in Paris just at the time that Eskil and Absalon were there. They must have been deeply impressed by the highly cultivated state of ecclesiastical song there, and by Adam de Saint-Victor's glorious poetry.

When we now find these splendid sequences, bearing the impress of the highest culture, in the venerable Codex of Lund, (the church which more than any other was associated with the names of Eskil, Absalon and Andreas Sunesön), many reasons combine to force the conclusion upon us, that these men from Denmark were instrumental, in one way or another, in transplanting these songs to their native country.

SEQUENCE I

AB ARCE SIDEREA

As already noted, this sequence is rarely found. In the edition of Liber daticus published by C. Weeke, he remarks that he had sought in vain for it elsewhere. According to more recent research, (Chevalier's Repertorium), the text is found in the following mediæval Mss.: Limoges, Sens, Canterbury, Prague and Cracow. It is also found in some printed French Missals of the 15th and 16th centuries: (Evreux, Bayeux, Avranches, Coutances). Dreves' Analecta hymnica VIII, 13, gives the text (Grad. Pelsinense, anni 1491), and also the same (XX, page 166), in curtailed and remodelled form. It must have been a great favourite in Lund's cathedral, being found there, with the notes belonging to it, in two manuscripts from very different periods. Besides in the Liber daticus of the 12th century, it also occurs in a paper manuscript of the 16th century, (see page 63). We may accordingly assume that this sequence formed a component part of the liturgical services there, from Absalon's days until the last hours of Catholicism in Denmark.

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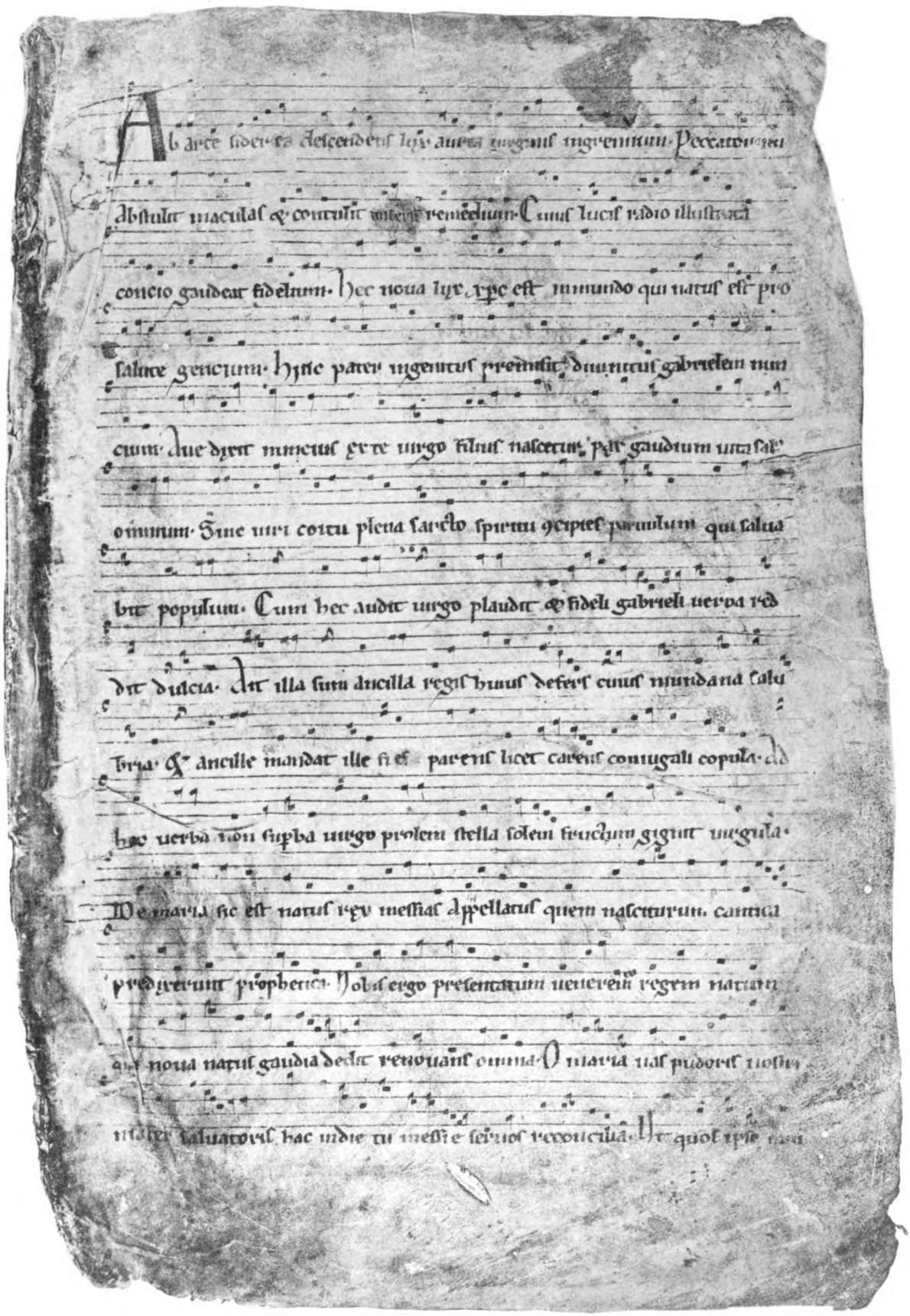

From LIBER DATICUS LUNDENSIS. Late XII. century.

Contents: Pages 19–20 Sequence I, pages 20—21 Sequence II, page 22 Sequence III.

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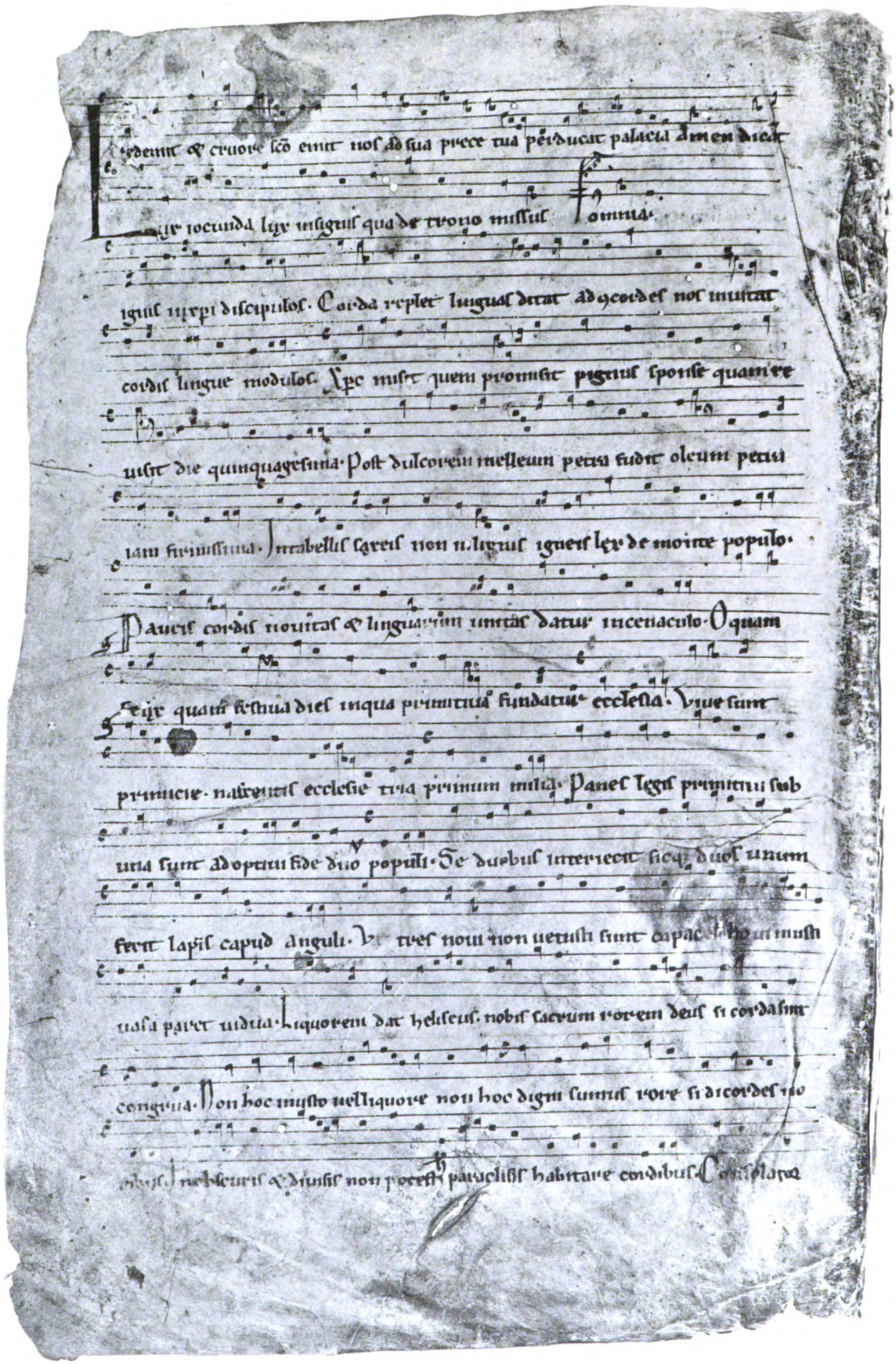

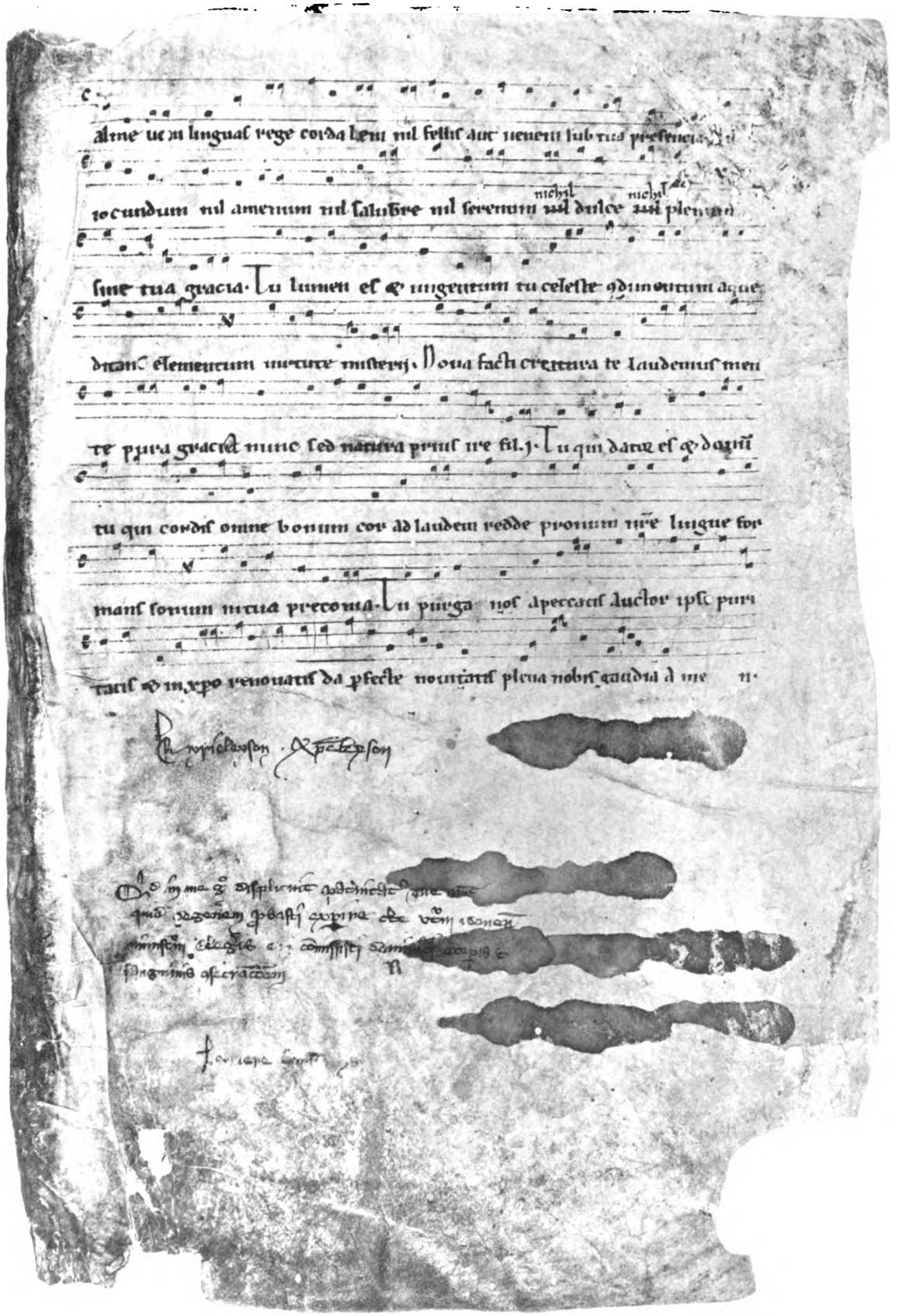
alme ue ni lingual rege corda leni nil felle aue neuem sub tua presencia
iocundum nil amenum nil salubre nil serenum nil dulce nil plenum
nichil
nichil
sine tua gracia. Tu lumen es & ingenium tu celeste admonitum aque
dnam clementem mentem mitem. Nova facti creatura te laudemus men
te pura gracie nunc sed natura prius ne fil. Tu qui dare es & dari
tu qui cordis omne bonum cor ad laudem redde pronum nre lingue for
mam sonum mentia preconia. Tu purga nos a peccati ductor ipse puri
tatis & in xpo renouatis da pfecte nouitatis plena nobis gaudia d me n

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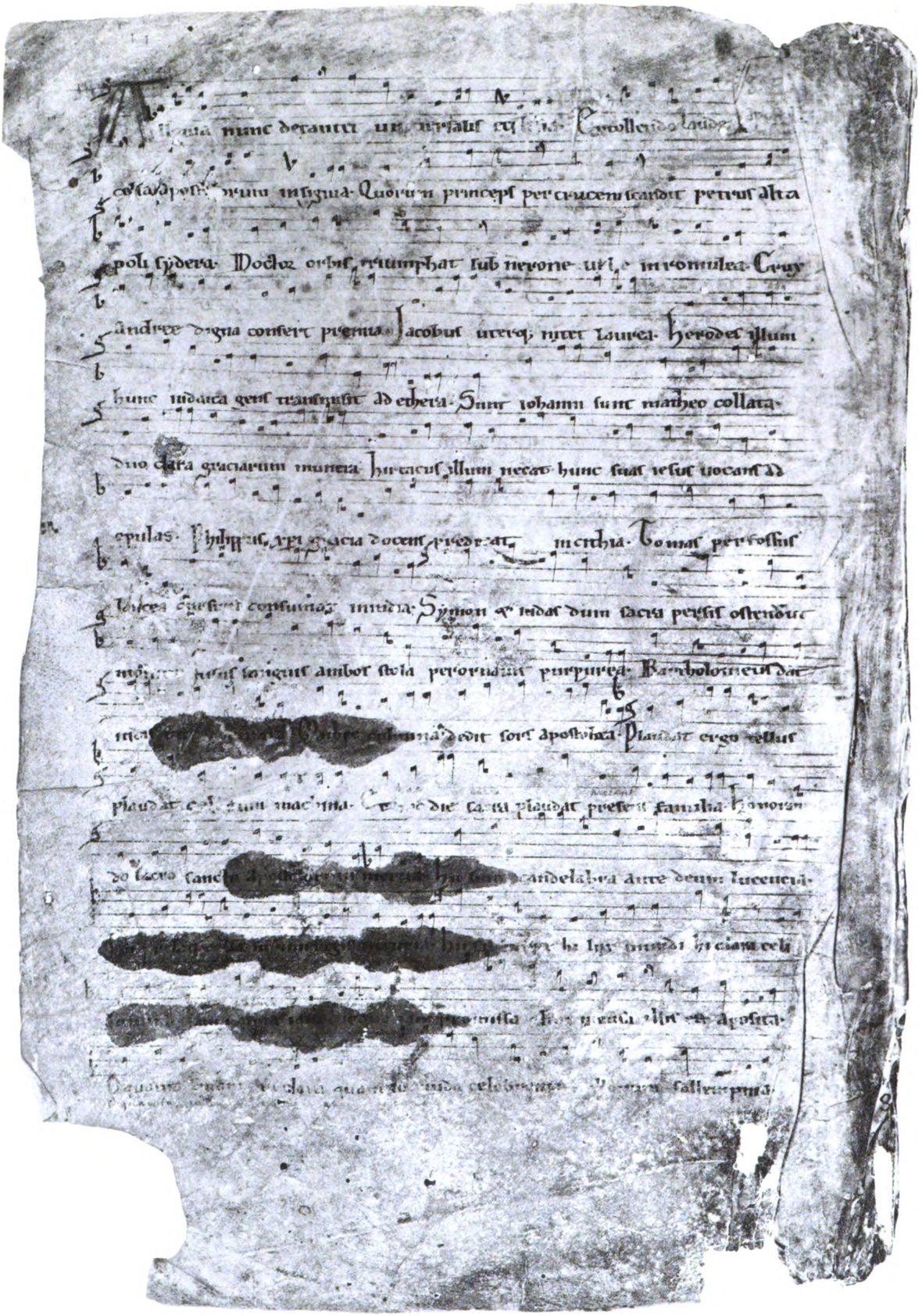

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The text treats the Annunciation in animated and diversified manner. After an introduction of contemplative nature, a short, half dramatic episode follows, in which the Archangel Gabriel and the Virgin Mary are introduced in discourse. It closes with prayer to the Mother of God, and to Christ. The sequence consists of 1 half-strophe to the introduction, and 7 whole strophes, divided into half-strophes of 3 lines each, (in more ceremonious places, 4 lines). The half-strophes each rhyme severally in themselves, but are also mutually connected by the fall of the same rhyme upon the final word of the half-strophes, according to the system:

aab ccb ddb etc.,

half of the closing rhymes ending upon "um", half upon "a".

The metre is four-foot trochaic with catalectic endings, the lacking closing syllable being replaced by a pause in the melody. From strophe 5, "Cum hec audit", this is changed, however, by the partial occurrence of acatalectic endings, (without pauses). In strophe 7 the accent is changed in the last two lines of the half-strophe:

Dé María síc est nátus
réx Messías áppellátus
quem náscitúrum cánticá
predíxerúnt prophéticá.
etc.

The change of accent also appears in the melody.

The music is free of movement, full of expression and captivating grace. Its whole character, especially the clear logic and pronounced rhythm, is distinctively French. The middle movement particularly, (strophes 5—6), is most characteristic in this respect. The new edition of Adam de Saint-Victor's sequences*) contains 4 melodies which are more or less similar to "Ab arce siderea".

These 4 melodies and ours resemble each other so strongly, that we may reasonably refer them all to the same source. On the other hand, they vary sufficiently to give them a relative independence of each other. It is interesting, upon the whole, to observe the influence of life upon a given fundamental basis, — the growth of the new out of the old.

By way of comparison we take that one of the above-named French sequences which most closely resembles ours, namely Nr. XXXIX, to St. Dyonisius, the patron saint of Paris, and which must assuredly have enjoyed great popularity in Paris in its day. Only the strophes which are identical with those of our melody are reproduced here, repetitions being omitted.

*) E. Misset et Pierre Aubry, Les Proses d'Adam de Saint-Victor. Paris 1900. No. XII, XXII, XXXIX and XLI.

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From the Prosa Sancti Dyonisii.

E. Misset and Pierre Aubry "Les proses d'Adam de Saint-Victor". Paris 1900. No. XXXIX.

1
Gau-de pro-le, Gre-ci-a, glo-ri-e-tur Gal-li-a pa-tre Dy-o-ni-si-o.
2
Spe-ci-a-li gau-di-o gau-de, fe-lix con-ci-o mar-ty-rum pre-sen-ti-a
3
lux-ta patrem po-si-ti bel-la-to-res in-cli-ti dig-ni sunt me-mo-ri-a.
4
Hic a summo pre-su-le di-rec-tus ad Gal-li-am, non gentis in-cre-du-le ve-re-tur in-sa-ni-am.
8
Hic con-struc-to Chri-sti tem-plo, ver-bo do-cet et ex-em-plo, co-rus-cat mi-ra-cu-lis.
10
In-fli-guntur seni pene, flagra, carcer et cate-ne; catastam, lectum ferre-um et estum vincit igneum.
12
Se-ni-o-re ce-lebrante missam, turba circum-stan-te, Christus adest, comitan-te ce-le-sti frequen-ti-a.

The first 5 strophes approximately coincide with our sequence with but little deviation. But in strophes 10 and 12 the French melody is inferior to the Danish, a result which has been attained by quite small changes in the disposition of the intervals. Compare the beginning of strophes 10 and 12 in the two sequences: in the Danish there is a swell and fullness of the melodic progression, which is wanting in the rather dry and ordinary French version. It might therefore seem that the French was the elder of these two, as it expresses itself in the simpler fashion. Note also the difference in strophe 10, section 3:

and yet it is only the insignificant g added to the closing figure which makes the difference!

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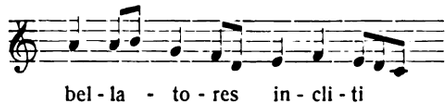
Strophe 3 of our example "in mundo qui natus est", has some daring skips of intervals, a series of fourths lying distant from each other. This feature imparts a peculiar Norse abruptness to our melody, whilst the corresponding French strophe flows smoothy:

French 

Danish

Have these slight, though characteristic, changes been made in Lund? No one can know positively. The cathedral has of course not been without musicians of ability.

As previously explained in the introduction, sequences are constructed according to a regular musical plan: each half-strophe has its melody, which is repeated for the succeeding half-strophe. As a general rule, there are in the sequence just as many different melodies, with their repetitions, as there are whole strophes. Sequences often begin, however, with an introductory half-strophe which is not repeated.

Our sequence follows this rule. It consists of an introductory half-strophe and 7 whole strophes, making 8 melodies in all. It is in the 1st ecclesiastical mode, then most generally employed, the *Dorian*,

with d as tonic, and a dominant. The relations of the intervals of this scale are characterized by the third (f) being minor, whilst the sixth (b natural) is major and the seventh (c) is minor. The lower half of the scale — d e f g a — is therefore of a more sombre colour, the upper half — g a b c d — is brighter. The ancients observed these peculiarities, and employed them to reflect the changing moods of the tonal picture, according to change of textual contents. The want of the leading-tone in the Dorian and Mixolydian modes, (the ecclesiastical keys oftenest employed in sequences), has an odd effect upon the modern musical ear. The scale of the sequence under discussion has c, not c♯, as sub-tonic.

The complete tonal material which our sequence makes use of, its "*Ambitus*", is embraced in these 8 tones, to which c below the fundamental d adds the 9th. Just these 9 tones in one-part song, with rhythm as adjunct, make up the whole armory of artistic means employed. It is with unstinted admiration, that we regard the nicety of expression with which the character of the textual subject-matter is reflected in the melody.

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Ab arce siderea.

(Facsimile pages 19—20).

1 Ab arce siderea
descendens lux aurea
uirginis in gremium.

2 Peccatorum abstulit
maculas et contulit
miseris remedium.

Cuius lucis radio
illustrata concio
gaudeat fidelium.

3 Hec noua lux Christus est
in mundo qui natus est
pro salute gencium.

Hinc pater ingenitus
premisit diuinitus
Gabrielem nuncium.

4 Aue dixit nuncius,
ex te, uirgo, filius
nascetur, pax, gaudium,
uita, salus omnium.

Sine uiri coitu
plena sancto spiritu
concipies paruulum,
qui saluabit populum.

5 Cum hec audit, uirgo plaudit
et fideli Gabrieli
uerba reddit dulcia.

Ait illa: Sum ancilla
regis huius, defers cuius
mundana salubria.

6 Et ancille mandat ille:
Fies parens, licet carens
coniugali copula.

Ad hec uerba non superba
uirgo prolem, stella solem,
fructum gignit uirgula.

7 De Maria sic est natus
rex, Messias appellatus,
quem nasciturum cantica
predixerunt prophetica.

Nobis ergo presentatum
ueneremur regem natum
qui noua natus gaudia
dedit renouans omnia.

8 O Maria, uas pudoris,
nostri mater saluatoris,
hac in die tu Messie
seruos reconcilia.

Ut, quos ipse iam redemit
et cruore sancto emit
nos ad sua prece tua
perducat palacia.

Amen dicant omnia.

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1
Ab ar - ce si - de - re - a de-scendens lux au - re - a uir - gi - nis in gre - mi - um.
2
Pec - ca - to - rum ab - stu - lit ma - cu - las et con - tu - lit mi - se - ris re - me - di - um.
Cu - ius lu - cis ra - di - o il - lu - stra - ta con - ci - o gau - de - at fi - de - li - um.
3
Hec no - ua lux Christus est in mun - do qui na - tus est pro sa - lu - te gen - ci - um.
Hinc pa - ter in - ge - ni - tus pre - mi - sit di - ui - ni - tus Ga - bri - e - lem nun - ci - um.
4
A - ue dix-it nun-ci-us ex te uir - go fi - li - us nas-ce-tur pax gau-di - um ui - ta sa-lus om - ni-um.
Si - ne ui - ri co - i - tu ple-na sanc-to spi-ri-tu con-ci-pi-es par-uu-lum qui salua - bit po - pulum.
5
Cum hec au-dit uir - go plaudit et fi - de-li Ga-bri - e - li uer - ba red - dit dul - ci - a.
A - it il - la sum an-cil-la re-gis huius de-fers cu - ius mun - da - na sa-lu - bri - a.

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6
Et an-cil-le man-dat il - le fi - es parens li-cet ca-rens con - iu - ga - li co - pu - la.
Ad hec uerba non su-per - ba uir - go prolem stella so-lem fruc-tum gig - nit uir - gu - la.
7
De Ma-ri - a sic est natus rex Messi-as ap-pel-la-tus quem nás-ci - tú - rum cán - ti - ca —
pre-dix - e - rúnt pro-phé - ti - ca. No - bis er - go pre-sen - ta-tum ue - ne - re-mur re-gem na-tum
qui nó-ua ná - tus gáudi - a — de-dit re-nóuans ómni - a.
8
O Ma-ri - a uas pu-do-ris nostri ma-ter sal-ua - to-ris hac in di - e tu Mes - si - e
ser-uos re-con - ci-li - a. Ut quos ip - se iam re - de - mit et cru-o - re sanc-to e-mit
nos ad su - a pre - ce tu - a per-du-cat pa - la-ci-a.
A - men di - cant om - ni - a.

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Strophes 1 and 2. Ecclesiastical style and mode settled. Even, melodic movement, generally in seconds, first up to the 4th g, then to the 5th a. The melody keeps to the lower half of the scale (d e f g a), of a more sombre character. The melodies of the two strophes may also be considered as one melody, with strophe 1 as antecedent and strophe 2 as consequent clause, — in other words, a melody of 6 sections. The melody appears in this form in the first of the analogous French melodies mentioned above, (Misset et Aubry Nr. XII).

Strophe 3, "Hec noua lux Christus est", the melody is of a brighter character, since the first section begins upon the higher tones of the scale, the 6th being especially prominent. Furthermore, the melodic lines become more disconnected, with intervals of thirds and fourths, up to the 7th, c. In order to reach the tonic d again, the melody strides downwards in the previously mentioned skips of double 4ths, [a]—c—g—d, truly a seven-league step, unusually daring for that time.

Strophes 4—6. A dramatic episode: the Archangel Gabriel's Annunciation to the Blessed Virgin, both being introduced conversing.

Strophe 4. Gabriel's greeting and tidings, of even more radiant character than the preceding. It begins with the same motive as strophe 3, though with changes in the consequent clause, rises in the third section not alone to the 7th c, but to the note above, the high d, closing in this high register upon the dominant a.

Strophe 5. The Virgin Mary's response, the text abounding in rhymes to such an extent that it may truly be called a "pyrotechnical" display of this art. The melody is rhythmic, disjunct in movement, with intervals of 3rds and 4ths, the major 6th (b natural) being prominent, and it closes with short jubilant tone-melismas ("Gabrieli", "dulcia"). The words of the text, "uirgo plaudit", become a charming tone-picture in which all breathes light, festivity and joy. It has almost the effect of a "Scherzo", decidedly French in character.

Strophe 6. Continuation of the scene between Gabriel and the Virgin Mary, in the same style as the preceding strophes, the same motives, slightly altered close.

Strophe 7. The Messiah: of quite different character, and a complete contrast to the foregoing picture: the former full of joy and animation, the latter breathing serenity and sublimity. The melody develops in pious expression and depth of feeling, which culminate in the melisma referred to, (upon the word "cantica", later upon "gaudia"), with its peculiarly ecstatic expression. Note that the melody here proceeds from and returns to the 2nd of the scale, the super-tonic e, instead of the tonic d.

Strophe 8. Prayer to the Blessed Virgin: of a character similar to the preceding strophe, mounting to even greater elevation, and imbued with exceptional fervour and intensity, a "Cantilena" of perfect beauty.

In the last two strophes this sequence reaches its musical climax. Here the Danish version surpasses by far the parallel passages in the French sequences, as already noted.

Amen. The melody is the same as at the end of strophe 5, "uerba reddit dulcia".

A 4-part transcription for chorus in antique style by Julius Röntgen, (Amsterdam), will be found in the Supplement (page 119 ff.).

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SEQUENCE II

LUX IOCUNDA, LUX INSIGNIS

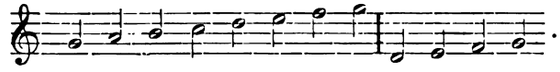
Whitsuntide sequence by Adam de Saint-Victor. Besides in the Liber daticus it is found, according to Chevalier, in manuscripts in the National Library of Paris, in Mâcon, St. Maglorii, furthermore printed in a number of French Missals of the 15th and 16th centuries, Autun, Auxerre, Bayeux, Belval, Bourges, St. Brieux, Cluny, Coutances, Evreux, Grenoble, Paris, Tarentaise (Savoy), Thérouanne (Pas de Calais), also in St. Trinité and St. Victor in Paris. In sequence collections it will be found in Daniel II, 71 ("præclarissima prosa"), Kehrein 110—111.

The text, in four-foot trochaic metre, consists of 10 whole strophes divided into half-strophes of 3 lines each. The number of lines increases however, as frequently happens, towards the close. Thus the 8th and 9th strophes have half-strophes of 4 lines, the 10th strophe of 5 lines. The closing rhymes distinctly mark the divisions.

The music belongs to the best known church melodies of the Middle Ages. We have referred before to the fact, that these tones are the same to which the Corpus Christi sequence, "Lauda Sion salvatorem", is still sung today in the Catholic church. It must surely have been a great favourite, for we find its continual recurrence coupled with other sequence texts. No fewer than 8 sequences of one writer alone, Adam de Saint-Victor, are set to these tones*). Additional proof of the high favour this music enjoyed, is shown by finding single strophes of the melody, especially of the beginning, interwoven in many other sequences of Adam de Saint-Victor. We meet with similar signs in Germany. Not alone Latin, but also German sequences are composed upon the basis of this melody**).

The music, as it is given in Misset et Aubry's No. XX to "Lux iocunda, lux insignis", corresponds in all essentials to our melody as it occurs in the Liber daticus, though it has fewer ornaments on the whole, and also differs in one section (strophe 10, "in tua preconia").

The key is the *Mixolydian* with g as tonic, in the extended form of this mode which includes not alone the *authentic*, (7th ecclesiastical mode, g a b c d e f g), but also its *plagal* form, (8th ecclesiastical mode, d e f g a b c d with g as tonic), using in all



This extension of the respective keys, by joining the authentic and plagal modes together, was a medium to which sequence composers of the Middle Ages often resorted. By this means there was the gain of a fuller tonal material, both as regards

*) Misset et Aubry op. cit. Besides No. XX Lux iocunda, the following: II St. Stephani, XVIII De cruce, XIX Dominica infra octabas Ascencionis, XXIII De trinitate, XXVII De sancto Paulo, XXX In transfiguratione Domini, XXXVII Sancti Michaelis.

**) E. Bernoulli: Die Choralnotenschrift bei Hymnen und Sequenzen, pages 138—141, 161—163. Notenbeilage pages 24—32.

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power of expression and tonal compass. Combining the brighter "authentic" with the more sombre "plagal" scale augmented the "Ambitus" considerably. For instance in the melody under discussion, the tonal series is increased to the tone-succession:

c d e f g a b♮ c d e f [g].

The tonic is still g, the dominant d. The Mixolydian closing progression, f—g, without the semitone leading-tone, strikes the modern ear as strange.

Melodies combining the authentic and plagal modes will be frequently encountered in the following pages. In general, the manner of procedure is that the melody begins with the plagal, and gradually works up to the authentic, from darkness into light.

The text has 10 whole strophes, divided into half-strophes. The music is therefore made up of 10 different melodies, with a repetition after each half-strophe. The length of the melodies depends upon the length of the different half-strophes, 3, 4 or 5 verse lines corresponding respectively to melodies of 3, 4 or 5 melodic sections. The first whole strophe has, however, one complete melody lasting through both half-strophes, without any repetition. This makes one "long" melody of 6 sections in all. Likewise the lengthy closing melody upon strophe 10 will be noticed, with its freer application of the principle of repetition. These "long" melodies make a certain effect in the sequences, breaking their somewhat systematic regularity, — a result of the composer's inspiration, which, too strong to be confined within the limits of periods, causes him out of the fullness of his heart to sing on.

The noble simplicity and clear, plastic lines of the music bear a classic impress, which fully explains the great affection for this sequence shown by different generations, century after century. As syllable to syllable in the text, the musical tones of the melody are welded to each other. There are but few and short melismas, and we observe that those that occur may be regarded merely as ornamental notes, grouped about the melodic frame itself. In a couple of instances in our sequence example, this ornamentation has however a disturbing effect upon the metrical regularity. Thus in strophe 1 upon the words "ditat" and "inuitat", in strophe 2 upon "reuisit", and in strophe 6 upon "musti" and "deus".

The final melodic section in strophe 10, "plena nobis gaudia", which expands into a kind of antistrophe, is rather curious by reason of its movement upon the intervals of the triad, thus appearing to be formed upon a modern harmonic basis. This is however a melodic formula often encountered in Mixolydian sequence melodies, — we find even still more chord-like instances. The association of these intervals has no connection whatever with chords or harmony, which system was remote indeed from mediæval art.

The "Amen", omitted in the manuscript, is added here, enclosed in brackets, after the usual "Amen" melody. Judging from the very ample space allowed the text, it appears however that the melody in this place must have been fuller formerly.

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Lux iocunda, lux insignis.

(Facsimile pages 20—21.)

1 Lux iocunda, lux insignis
qua de trono missus ignis
in Christi discipulos

Corda replet, linguas ditat,
ad concordes nos inuitat
cordis, lingue modulos.

2 Christus misit, quem promisit,
pignus sponse, quam reuisit
die quinquagesima.

Post dulcorem melleum
petra fudit oleum,
petra iam firmissima.

3 In tabellis saxeis,
non in linguis*) igneis,
lex de monte populo.

Paucis cordis nouitas
et linguarum unitas
datur in cenaculo.

4 O quam felix, quam festiua
dies, in qua primitiua
fundatur ecclesia.

Viue sunt primicie
nascentis ecclesie
tria primum milia.

5 Panes legis primitiui
sub una sunt adoptiui
fide duo populi.

Se duobus interiecit
sicque duos unum fecit
lapis capud anguli.

6 Vtres noui non uetusti
sunt capaces noui musti;
uasa paret uidua:

Liquorem dat Heliseus,
nobis sacrum rorem deus
si corda sint congrua.

7 Non hoc musto uel liquore,
non hoc digni sumus rore
si discordes†) moribus.

In obscuris et diuisis
non potest hec paraclisis
habitare cordibus.

8 Consolator alme ueni,
linguas rege corda leni!
nichil fellis aut ueneni
sub tua presencia.

Nil iocundum, nil amenum,
nil salubre, nil serenum,
nichil dulce, nichil plenum
sine tua gracia.

9 Tu lumen es et ungentum,
tu celeste condimentum
aque ditans elementum
uirtute misterii.

Noua facti creatura,
te laudemus mente pura,
gracie nunc, sed natura
prius ire filii.

10 Tu qui dator es et donum,
tu qui cordis omne bonum,
cor ad laudem redde pronum,
nostre lingue formans sonum
in tua preconia.

Tu purga nos a peccatis,
auctor ipse puritatis,
et in Christo renouatis
da perfecte nouitatis
plena nobis gaudia.
Amen.

*) In the Ms.: *liguis.*

†) In the Ms.: *dicordes.*

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1
Lux io - cun-da lux in-signis qua de tro-no mis-sus ig - nis in Chri-sti dis-ci-pu-los.
Cor-da replet linguas di — tat ad concordes nos in - ui — tat cordis ling-ue mo-du-los.
2
Chri-stus mi - sit quem pro mi - sit pig-nus sponse quam re-ui — sit die — quinquage-si-ma.
Post dul-co-rem mel-le — um pe - tra fu-dit o - le — um pe - tra iam fir-mis-si-ma.
3
In ta - bel - lis sax - e - is non in ling - uis ig - ne - is lex de mon-te po - pu-lo.
Pau-cis cor - dis no - ui-tas et ling-ua-rum u - ni - tas da - tur in ce - na - cu - lo.
4
O quam fe - lix quam fe - sti - ua di - es in qua primi - ti - ua fun - da - tur eccle-si - a.
Vi - ue sunt pri - mi - ci - e nas - cen-tis ec - cle - si - e tri - a pri-mum mi - li - a.
5
Pa - nes le - gis pri - mi - ti - ui sub u - na sunt a - dop - ti - ui fi - de du - o po - pu - li.
Se du - o - bus in - ter - ie - cit sic - que du - os u - num fe - cit la - pis ca - pud an - gu - li.
6
V - tres no - ui non ue - tu - sti sunt ca - pa - ces no-ui mu — sti ua - sa pa-ret ui - du - a.
Li-quo-rem dat He - li - se-us no-bis sa-crum rorem de — us si cor - da sint con - gru-a.

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7

Non hoc mu-sto uel liquo - re non hoc dig-ni su-mus ro - re si dis-cor-des mo-ri-bus.

In ob-scu-ris et di - ui - sis non po-test hec pa - ra - cli - sis ha - bi - ta - re cor - di-bus.

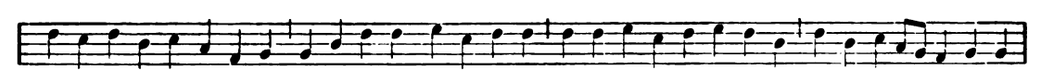
8

Con-so-la-tor al-me ue-ni linguas rege cor-da le-ni ni-chil fel-lis aut ue - ne-ni sub tu-a pre-sen ci - a.

Nil iocundum nil amenum nil sa-lu-bre nil se-renum nichil dulce nichil plenum si-ne tu-a gra-ci-a.

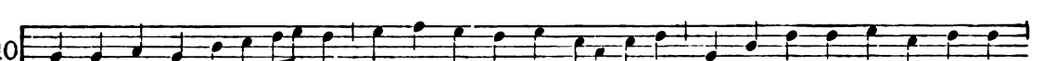
9

Tu lumen es et ungentum tu ce-le-ste con-dimentum aque ditans e - lementum uirtu-te mi-ste-ri - i.



Noua fac-ti cre-a-tu-ra te laudemus mente pu-ra gra-ci-e nunc sed natu-ra pri-us i-re fi - li - i.

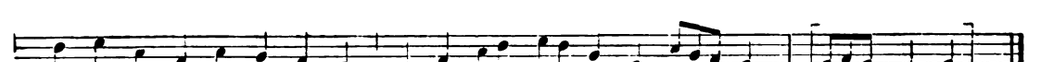
10



Tu qui da - tor es et do-num tu qui cor-dis om-ne bonum cor ad laudem red-de pronum

no-stre ling-ue formans so-num in tu - a pre-co - ni - a.

Tu pur-ga nos a pec - ca - tis auc - tor ip - se pu - ri - ta-tis et in Christo re - no - ua - tis



da per-fec - te no - ui - ta - tis ple - na no — bis gau - di - a. A — men

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As will be seen from the facsimile (page 21), there is a later inscription upon the manuscript, in a different handwriting, viz:

Kyrie eleyson Christe eleyson.

Under this there is still another, difficult to read. Through the kind assistance of Dr. E. Gigas and the late Dr. A. A. Björnbo of the Royal Library, Copenhagen, this has been deciphered. It is as follows:

Quid in me ergo displicuit paternitati tue nunc
quid degenerem probasti experire certe utrum idoneum
ministrum elegeris cui commissisti dominici corporis et
sanguinis consecracionem

The Rev. F. Flynn, of Elsinore, has kindly informed us that this passage is taken from the St. Laurentius hagiology. When Pope Xystus (Sixtus) II was on his way to a martyr's death, during the Christian persecution in Rome under the Emperor Valerian, he met his young diaconus Laurentius, who seeing him, complained:

"Quo progrederis sine filio pater? Quo sacerdos sancte sine diacono properas? Numquam sacrificium sine ministro offerre consueveras. Quid ergo in me displicuit, pater? Numquid degenerem probasti? Experire certe utrum idoneum ministrum elegeris cui commisisti dominici sanguinis consecrationem."

Xystus answered: "Non ego te, fili, relinquo ac desero; sed majora tibi debentur certamina .... Post triduum me sequeris." (Excerpta ex officiis sancti Ambrosi de beato Laurentio. Th. Ruinart, Acta Martyrum, Ed. 1731, page 170. — Breviarium Lundense Fol. CCCXV and CCCXVII).

It should be borne in mind in this connection, that the cathedral of Lund was dedicated to St. Laurentius.

SEQUENCE III

ALLELUIA NUNC DECANTET

Philippi et Jacobi day, May 1st, "*De apostolis troparium*", song of praise to the 12 Apostles, is found, (besides in the Liber daticus), according to Chevalier: in Ms. in Limoges in Ms. with notes from the convent in Reichenau, (see below); printed in diverse Missals of the 15th and 16th centuries, Avranches, Bayeux, Coutances, Evreux, Fontevrault, Rennes, Tournay, York, Salisbury and Constance, furthermore in Scandinavia in Copenhagen, Lund, Upsala, Strängnäs and Nidaros. In recent sequence collections, in Daniel V, 335. Mone III, 63—64. Kehrein 268.

The text ranks amongst the oldest sequences known. It is generally ascribed to Notker Balbulus of St. Gall, but is not given in the list of his works in Schubiger's "Die Sängerschule St. Gallens". The text is prose, though half-metrical and with assonance upon a. Slight variations occur in the different examples. The Lund and

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Nidaros Missals render it very much as it is given in the Liber daticus, though with the following extension of the close:

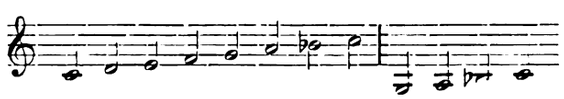
O quanta quam preclara
quam iocunda celebrantur hac mensa convivia.
Hii nostra sint solemnia,
sint vota, sint preconia, sint grata laudum carmina.
Amen.

The music, as well as the text, is marked by archaic traits. This is evident primarily in the prominence of syllabic song, which begins upon the 3rd strophe of this sequence, continuing throughout. Only the first strophes of our sequence have melismas, and their presence may be explained, (in case they are not subsequent additions), by the festal character of the entire beginning, "*Alleluia nunc decantet*".

Archaic traits present themselves throughout the rhythmic and constructive contents. The melodies of this sequence have not the uniform, well-moulded structure which makes the preceding sequence, "Lux iocunda", so classic. There are pronounced irregularities of construction, as well as of rhythm. The rule as to the repetition of the melody upon the half-strophe is not invariably followed here. Furthermore, the different sections forming the melodies are far from being of equal dimensions, or otherwise analogous to each other. Thus the two melodic sections of strophe 7 are remarkably short. In strophes 3 and 4 the repetition of the half-strophes is omitted, both having the same melody, which, with a short repetition, takes up the whole strophe with the 3 sections. The same form of construction is repeated in strophes 8 and 9, though the whole strophe is extended in this instance, by repetition, to 6 sections. Strophe 10 has a melody of 3 sections upon the half-strophe. These irregularities impart an air of chance and uncertainty, whilst the melodic succession itself is often deficient in fluency, indicating more primitive stages of development.

Rhythmically there are also numerous irregularities. But close examination discloses an effort towards rhythmic swing. It is important to regard this moment, in order to comprehend the melodic contents of these musical sentences.

It is difficult to decipher the conclusion of strophe 10, as the Ms. is badly defaced. Fortunately it occurs upon the repetition, and we may reach a result by comparison with the parallel passage. As in the preceding sequence, the key is the *Mixolydian*, transposed here to the fourth above, c. Both the *authentic* and *plagal* forms, (the 7th and 8th ecclesiastical modes, transposed,) are used, the tonal series being as follows:



with c as tonic, and g dominant. The melody, however, goes down to f in strophe 5. The b♭ is a consequence of the transposition of the Mixolydian mode from g to c. This ♭ is expressly indicated in the notes. Also the high keys $\frac{g}{\flat}$, otherwise seldom

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employed, are used in places. The part lies high, and is difficult of execution for the usual tenor voice, being better adapted to the deep alto, of which there was an abundant supply at that time.

Alleluia nunc decantet

(Facsimile page 22.)

1 Alleluia nunc decantet
uniuersalis ecclesia

Extollendo laude celsa
apostolorum insignia.

2 Quorum princeps per crucem
scandit Petrus alta poli sydera.

Doctor orbis triumphat
sub Nerone urbe in Romulea.

3 Crux Andree digna confert premia,
Jacobus uterque nitet laurea.

Herodes illum, hunc iudaica
gens transmisit ad ethera.

4 Sunt Iohanni, sunt Matheo collata
duo clara graciarum munera.

Hirtacus illum necat, hunc suas
Iesus uocans ad epulas.

5 Philippus Christi gracia
docens predicat in Cithia.

Thomas perfossus lancea
cursum consumat in India.

6 Symon et Iudas dum sacra
Persis ostendunt monita,

fusus sanguis ambos stola
perornauit purpurea.

7 Bartholomeus dat
Indis uite dogmata.

Mathie culmina
dedit sors apostolica.

8 Plaudat ergo tellus,
plaudat celorum machina,
et hac die sacra

plaudat presens familia,
honorando sacrosancta
apostolorum merita.

9 Hii sunt candelabra
ante deum lucencia,
Hii prelati celsa

Summi regis in curia,
Hii sal terre, hi lux mundi
hi clara celi lumina.

10 Iam palma, iam corona,
iam promissa olim mensa
illis est aposita.

O quanta, quam preclara,
quam iocunda celebrantur
illorum sollempnia.

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1
Al - le - lu - ia nunc de - can - tet u - ni - uer-sa - lis ec — cle - si - a.
Ex - tol - len - do lau - de cel - sa a - po - sto - lo - rum in - sig - ni - a.
2
Quorum princeps per cru - cem scan - dit Pe - trus al - ta po - li sy - de - ra.
Doctor or - bis tri - um - phat sub Ne - ro - ne ur - be in Ro - mu - le - a.
3
Crux An-dre - e dig - na confert pre-mi - a. Ia - co - bus u - ter - que ni - tet lau - re - a.
He - ro - des il - lum hunc iu - da - i - ca gens trans - mi - sit ad e - the - ra.
4
Sunt Io - han - ni sunt Ma - the - o col - la - ta du - o cla - ra gra - ci - a - rum mu-ne - ra.
Hir - ta - cus il - lum ne-cat hunc su - as Ie - sus uo-cans ad e - pu - las.
5
Phi - lip - pus Chri - sti gra - ci - a do - cens pre - di - cat in Ci - thi - a.
Tho - mas per - fos - sus lan - ce - a cur - sum con - su - mat in In - di - a.

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6
Sy - mon et lu - das dum sa - cra Per - sis o - sten-dunt mo - ni - ta
fu - sus sang - uis am - bos sto - la per - or - na - uit pur - pu - re - a.
7
Bar-tho - lo-meus dat In-dis ui - te dog - ma - ta. Mathi - e cul-mina dedit sors a - posto-li - ca.
8
Plaudat ergo tel - lus plaudat celorum machi - na. Et hac di - e sa - cra plaudat presens fa.mili - a.
Ho - no-ran - do sa - cro-sancta a - po - sto - lo-rum me - ri - ta.
9
Hii sunt cande-la - bra an-te deum lu-cen-ci-a Hii prela-ti cel - sa summi re-gis in cu-ri - a.
Hii sal ter - re hi lux mundi hi cla - ra ce - li lu-mi - na.
10
Iam palma iam co-ro - na iam pro - mis - sa o-lim men - sa il - lis est a - po-si - ta.
O quanta quam precla - ra quam io — cun - da ce-le - bran - tur il - lo - rum sollemp-ni-a.

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Besides in the "Liber daticus", this sequence, with notes, exists in a beautiful and well-preserved parchment Codex from the noted monastery of Reichenau upon Lake Constance, (Karlsruhe Libr. 4° CCIX). The manuscript, (54 folios), includes a large collection of sequences and hymns in Gothic choral notation, upon a system of 5 (not 4) lines. It dates from the 14th century, and is thus the junior of the "Liber daticus" by a hundred years.

The sequence "Alleluia nunc decantet" begins folio 13 recto. The melody is the same as ours, though with slight variations. We observe the influence of a newer time in several respects; amongst other evidences, we see that the old Mixolydian ending, b♭—c without the leading-tone, manifestly begins to incommode the ear, and is changed, usually to the progression a—c, sometimes to a—b♭—c.

It is a matter of interest that we find Notker's sequence melody in the Codex from Reichenau. Between the cloister there and the adjacent St. Gall cloister, (the birthplace of this sequence), there existed an intimate connection during the whole of the Middle Ages.

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LIBER SCOLÆ VIRGINIS

PARCHMENT-CODEX. UNIV. LIBR. LUND, SCANIA. H. L. a) fol. 5

THIS Codex (30 × 22 cm) in ancient, worm-eaten leathern binding, dates from the 14th century, and has suffered greatly from misuse, as well as from the wear and tear of time. There remain but 14 leaves of it, consisting of parchment folios with notes, and 6 paper leaves inserted more recently (16th century). This inconsiderable fragment, however, is of great historic interest because it comprises so many sequences with their melodies from different periods of the Middle Ages, amongst others the music to the renowned sequence, "Missus Gabriel de celis". The author acknowledges his indebtedness to Dr. Tobias Norlind, of Lund, for calling his attention to this important Codex. Judging its contents collectively, it appears to have been appertinent to the Office of the Blessed Virgin. It consists in its present condition of the following:

1) 4 parchment leaves with Gregorian chants for Vesper services, besides a Mass, "In assumpcione et in natiuitate beate Marie", (Introitus, Offertorium, Communio).

2) The interpolated paper manuscript with notes, 6 leaves from a later period, (the beginning of the 16th century). This is written in a cursive hand, carelessly done and difficult to read, the paper being badly damaged and defaced. Contents, several sequences to the Virgin Mary.

3) 7 parchment leaves with notes, a continuation of the preceding parchments, and in the same handwriting as these. Contents: Mass to the Blessed Virgin, consisting of Introitus, Kyrie, 2 Glorias, (Dorian and Mixolydian respectively), etc.; 5 sequences, amongst these "in aduentu de domina", the two sequences "Missus Gabriel de celis" and "Letabundus".

4) 3 parchment leaves, in a different, probably later handwriting. Contents: fragments of different sequences and of Gregorian chants, (Votive Masses), of which more will be said presently. Several intervening leaves, however, have been torn out.

In the following pages these contents will be considered more particularly.

I. THE PARCHMENT MANUSCRIPTS

1. Inter pascha et pentecostes de domina sequencia: Virgini Marie laudes intonant christiani. This sequence, ascribed to Adam de St. Victor, is an imitation of Brother Wipo's famous Easter sequence, "Victimæ paschali laudes immolent christiani", and has the same Dorian melody as the latter well-known sequence. In the manuscript concerned, we find only the beginning, the following leaves having been torn out. This sequence is found in numerous manuscripts in Paris, Stuttgart, Trier, Stockholm, (Royal Libr., Brocman 44),

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also printed in many Missals. In Scandinavian Missals: Copenhagen, Lund, Nidaros, and in the Swedish Graduale Gothan, Lübeck (ca. 1490). In newer sequence collections as follows: Daniel II, 198. Mone II, 231. Kehrein 185.

2. A sequence, the beginning of which is torn out, (the melody in the "Dorian" mode with ♭).

3. In aduentu de domina:

SEQUENCE IV

MISSUS GABRIEL DE CELIS 1

(See page 71 ff.)

The wide diffusion of and general favour enjoyed by this sequence for Annunciation day is best shown by the frequency with which it is encountered, both in manuscripts and in printed Breviaries. Numerous mediæval manuscripts give it, viz: Lund (the Codex under consideration, with notes), Stockholm (Brocman 196, with notes), Munich (Codex germanicus 716, with notes, see page 71 ff.), Paris (Fonds latin 1139 and 4880), Zürich, St. Gall, (No. 546, with notes, 2 copies), and finally, (according to Julian's Dictionary), 5 English Mss. These are, viz: in British Museum, London, (Add. 12194), Oxford Bodleian, 3 examples (the Hereford, the Sarum and the York Missals), and the Arbuthnott Missal, (owned privately). According to Chevalier, it is printed in a number of Missals of the 15th and 16th centuries, French, English, Irish, Swiss, German and Scandinavian, viz: Amiens, Anjou, Arles, Bayeux, St. Brieux, Chartres, Cluny, Corbie, Coutances, Dole, Evreux, Fontevrault, Jumièges, Lisieux, St. Malo, Le Mans, Narbonne, Rennes, Rouen, Salisbury, Cerne (Dorchester), Helford, York, Dublin, Romainmôtier (Switzerland), Ollmütz, Copenhagen, Lund, Strängnäs, Upsala, Nidaros. In recent collections: Daniel V, 129. Neale 256. Mone II, 55. Kehrein 159. Dreves XXXIX, 45 (only the beginning is the same here, the rest is remodelled).

In Danish literature this sequence is treated in Langebeks Scriptores II, 628. Ny Kirkehist. Samlinger (L. Helweg) II, 785 ff.; Fr. Hammerich's "En Skolastiker og en Bibeltheolog fra Norden", page 73; M. Cl. Gertz's Andr. Sunonis filii Hexaëmeron, pages 376—377; J. Paludan in "Danske Studier" 1905, P. Steidl in "Varden", Copenhagen 1907*).

It is generally admitted in Scandinavian countries that the Archbishop of Lund, Andreas Sunesön (13th century), is the author of this and still another sequence, "Stella solem præter morem". Foreign authorities usually give this sequence ("Missus Gabriel") anonymously. In a couple of instances, Adam de Saint-Victor is named as its author. An investigation of this matter is therefore naturally in order.

The authority upon which the Danish acceptation of Andreas Sunesön's authorship rests, is found in *Chronica Danorum et præcipue Sialandiæ,* given in Langebek's "Scriptores rerum Danicarum medii ævi", Tomus II, Hafniæ 1773, in fine. In this chronicle there is a full and detailed account of Andreas Sunesön. On page 628 he is spoken of as the author of the Hexaëmeron and 2 Latin sequen-

*) "Missus Gabriel" has been frequently translated in recent years. Danish translations: "Nordisk Ugeblad for katholske Kristne" Copenhagen 1893 page 563, P. Hansen in "Illustreret Dansk Litteraturhistorie" I, 29 (the first verse), Johannes Frederiksen in "Digte og Oversættelser" page 31 (Vienna 1902), Niels Möller in "Dansk Kirketidende" 1906 Nr. 51, Jens Aarsbo in "Studenterhjemmets Julebog" 1910. J. Julians "A Dictionary of Hymnology", (London 1892, pages 656 and 659), gives 3 English translations of this sequence, viz: J. M. Neale "Mediæval Hymns" (1851—63); C. B. Pearson, "Sequences from the Sarum Missal" (1871); D. S. Wrangham, "The Liturgical Poetry of Adam of St. Victor" (1881).

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ces, one of which is "Missus Gabriel". We quote: "Quantam devotionem ad Dominam nostram, beatam virginem Mariam, habuerit, Sequentiæ de eadem virgine gloriosa compositæ, lucide manifestant, quæ ita incipiunt: Missus Gabriel de celis; Stella solem præter morem."

Chronica Sialandiæ was published 1695 by Arne Magnusson in Leipzig from a parchment Codex, "incerti auctoris, qui vergente Seculo XIII vixisse videtur", which at that time reposed in the Library of Copenhagen's University, but was subsequently destroyed in the fire of 1728. This Sealand Chronicle is accredited as thoroughly trustworthy authority. Its record in regard to Andreas Sunesön's authorship, in an addendum to the original annals, deserves credence. The account was written about half a century after Andreas Sunesön's death (1228), and thus within a space of time in which the memory of the learned Archbishop of Lund must be supposed still to have been fresh in mind. It is precise and explicit, and gives an enumeration in detail of all that Andreas Sunesön wrote, seeming to come from a source that had enjoyed close acquaintance with him. It must at least be considered as giving an accurate representation of what was attributed to his authorship in Denmark at that time, — the end of 13th century.

Andreas Sunesön, (ca. 1167—1228), studied at the University of Paris for a number of years, mastered the entire scholastic course of this institution, and finally took the degree of Magister artium there. A tradition from the time says that he occupied the position of Rector of the Sorbonne. Upon his return to Denmark, (ca. 1194), he became Chancellor to the King and Dean of Roskilde Cathedral. After Absalon's death, he became his successor as Archbishop of Lund (1201), where he won renown because of his great learning, and his pure and virtuous life.

In 1219 he followed King Valdemar II, (called the Victorious), upon a crusade into Estland, which, after the battle of Reval, was christianized. It was upon the occasion of this battle that, as legend tells us, the Danish banner "Danebrog" fell from Heaven, bringing victory to the Danes. Andreas Sunesön is the author of the learned dogmatic and didactic poem, "Hexaëmeron", upon the Creation, the Trinity, and the Fall and Salvation of Man, (published by M. Cl. Gertz, Copenhagen, 1892), the 2 sequences considered here, besides another dogmatic article upon the Seven Sacraments, which has been lost, and finally a Latin adaptation of King Valdemar's Scanian Law.

In recent times a French writer claims that Adam de Saint-Victor is the author of "Missus Gabriel de celis". The latter sequence is included in "Oeuvres d'Adam de Saint-Victor" I, page 337, Paris 1858. The publisher, L. Gautier, bases his claim upon the assertions of two French clerics of a relatively later period, namely Guillaume de Saint-Lô (died 1349), and Jean de Thoulouse (17th century).

This standpoint, though, is abandoned on the part of the French, in the recently published and oft quoted edition of Adam's sequences, by E. Misset and Pierre Aubry, (Paris, 1900). After a most minute examination into the genuineness of the sequences attributed to Adam*), the editor, Abbé Misset, makes a clean sweep

*) Op. cit. page 9 et seq. and pages 15—21.

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of all the accumulations that, in the course of time, have become associated with Adam's name as author. He reaches the conclusion that not less than 34 of the sequences ascribed to Adam's authorship are spurious, amongst them "Missus Gabriel de celis". Misset refuses to acknowledge the value of Gautier's sources. It is true that Guillaume de Saint-Lô, to whom Gautier refers, was abbot of the same cloister, (Saint-Victor, in Paris), where Adam lived and laboured; but he lived 150 years later, and his statements are not trustworthy. He shows, altogether, a want of judgment, and includes in his list of Adam's sequences some that quite positively belong respectively to a much earlier, and to a much later time. Gautier's other authority, Jean de Thoulouse, is much younger, and bases his statements upon those of Guillaume. They are therefore of even less significance. In Saint-Victor cloister's own Graduales from the time of Adam we have, according to Misset's opinion, the only reliable authority upon this point, and they do not include "Missus Gabriel de celis". Misset makes passing mention of an accentual fault in the text, (strophe 5 in fine), "nón erít Adám seductus"*), where "erít" receives an accent upon the wrong syllable, — a fault that Adam de Saint-Victor would never, according to the author's opinion, have committed.

Accordingly the old record in Chronica Sialandiæ is now the sole claimant of the authorship of this sequence for the Danish Archbishop, Andreas Sunesön. Its authority is strong enough. But, as remarked before, this record is unknown abroad, and the sequence is usually given anonymously.

The text treats the same subject as the first sequence of the "Liber daticus", the Annunciation, though in quite different style, being lyrical and dogmatic instead of dramatic. The metre is 4-foot trochaic, with alternate acatalectic and catalectic endings. The sequence consists of 6 whole strophes, divided into half-strophes of 4 lines each. The music, as usual, follows the text, giving a new melody to each new whole strophe, the melody being repeated upon each second half-strophe. Therefore there are 6 different melodies. It was customary in some places to omit the 2nd strophe, (the Angel's tidings to the Virgin and her response), so that there were only 5 whole strophes, with a corresponding number of melodies. This is the case with this sequence as it occurs here in our Codex of Lund.

The music is found in not less than 4 different manuscripts, Danish (Lund), Swedish (Stockholm), German (Munich), and Swiss (St. Gall). We have examined the 3 first named. Their melodies all have essential features in common, though with divergences here and there. The manuscript from Lund is the eldest of these three (14th century), and as it comes from the place where Andreas Sunesön lived and laboured, it is chosen for reproduction here.

However, a few remarks may be permitted here about the other two. The Stockholm Ms., (Royal Libr. Brocman Nr. 196), a paper manuscript dating from the close of the 15th century, contains in its last half a comprehensive *Liber Sequentia-*

*) Op. cit page 30, note. Our text gives "erat".

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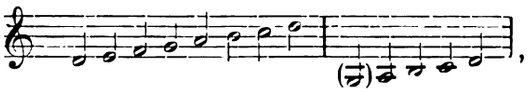
rum with notes, amongst which we find, folio 54, "In sabbatis de beata virgine sequentia: Missus Gabriel de celis". The writing is in a cursive hand, careless and rather illegible. The music in all essentials is the same as in the Lund Codex, though it varies slightly in places, pointing in these variations to a more highly developed state of culture. Artistically considered, the music as given in the Stockholm Codex appears in a form most tempting to follow. But as it is of later date, it must give place to the older and more authentic version in the Codex of Lund.

The German manuscript, Munich, (Royal Libr. Codex germanicus Nr. 716), is a paper manuscript dating from the middle of the 15th century. The divergences here are so great in places, as partially to give rise to independent melodies. It is therefore advisable to reproduce the music of this Ms. in its own special copy, (pages 71—78).

We proceed with the investigation of the music as found in Liber scolæ virginis, Lund.

To repeat, the text has 5 whole strophes, the music 5 melodic strophes. The mode is the *Dorian*. But, as in the immediately preceding sequences, this is used not alone in the *authentic*, (1st ecclesiastical mode), but also in its *plagal* form, (2nd ecclesiastical mode), the "Ambitus" of the tonal series being:



, with *d* as tonic.

The design of the music is the gradual rise out of gloom into light, an adjustment that eminently coincides with the spirit of the textual contents. Beginning with the graver "plagal" mode and ending in the more cheerful "authentic", corresponds to the two groups of sentiments in the text: 1) the first 3 whole strophes, with their mysticism in the appearance of the Archangel Gabriel to the Virgin, 2) the last 2 whole strophes with the song of praise over the accomplished miracle, and the prayer to the Saviour. This sequence is characterized by a peculiar poetical and musical accord, a close unity of words and tones throughout almost tempting one to believe that the text in this instance was first written, and the melody afterwards composed to it.

The theme of this sequence is the same as that of the first sequence of the Liber daticus, "Ab arce siderea", but the treatment of the subject in the two poems differs widely. Like the text, the music of the sequence under consideration lacks the dramatic element which distinguishes certain parts of "Ab arce siderea". As a counterbalance, the lyrical element is brought into stronger relief, and with the lyrical the essentially musical. This is evident in several places, especially in the beginning and close, the latter being of a peculiar depth and charm.

The beginning, the melody to the 1st strophe, Gabriel's mission, is a grand and noble melody in antique style, sombre of colour, yet vivid of emotion, — serious, yet gentle, — one of the most splendid melodies of mediæval days!

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In the 2nd strophe, when the covenant has been made, "Verbum caro factum", the expression is of brighter character, the melody tending towards the upper Hypo-dorian registers, first returning to the deeper tones towards the close. In the 3rd strophe, however, "Grande signum", the treatment is again in the grave tones suited to the mysticism of the text.

The 4th strophe expresses a contrast to this:

"Virga sicca sine rore
nouo rito, nouo more
fructum protulit cum flore."

Suddenly a flood of light and splendour illumines the picture. The melody passes from the darker "plagal" into the lighter "authentic" mode, an ascent of a whole octave compared with the beginning of the preceding strophe. In the melisma expressing this jubilant song, the entire tonal series is employed, while the rhythmic design is extended. In the Stockholm manuscript, (of later date), this joyfulness of the tonal picture is still more intensified by a brilliant cascade of tones, almost of the character of a "solo".

In the 5th strophe, the last, the joyous character of the foregoing calms down. Prayer rises to the Saviour, gentle, peaceful tones, in a warm and heartfelt cantilena of unusual beauty, similar in mood and plenitude to the corresponding part of "Ab arce siderea". The short melismas, like tiny ripples upon the surface of the melody's tranquil stream, are of charming effect, — a reflection of the inner emotions which give rise to these tones.

The manuscript has not the Amen, the notes ending with a little cross formed of square notes. Possibly this may be a musical anagram upon the melody, (the notes d—f—d—c—d). But as it does not altogether correspond to the usual melody of the Amen, the latter is inserted parenthetically here, according to the generally used formula: d—e—d—c—d.

The music of this sequence is notable, even if judged only from the superficial point of view. Other sequence melodies of that period are common property, i. e. they are set to numbers of different sequence texts. But this melody seems to be solely identified with its own text. And furthermore, we have not encountered any other melody that may be considered akin to it, or otherwise comparable.

We find in this sequence, and in the immediately succeeding sequence of the manuscript under discussion, a peculiar notation for the group "Clivis", (2 notes in descending motion), a heavy, slanting, downward stroke. See facsimile page 48, "Missus Gabriel *de* celis", its parallel "Verbum bonum et *su*aue", the line under "*a*ue", the last line "in*tac*tum", and several other places in the following pages of the manuscript. The copyist, probably for the sake of convenience, has borrowed this feature from the "Porrectus", otherwise the notation sign for groups of three notes.

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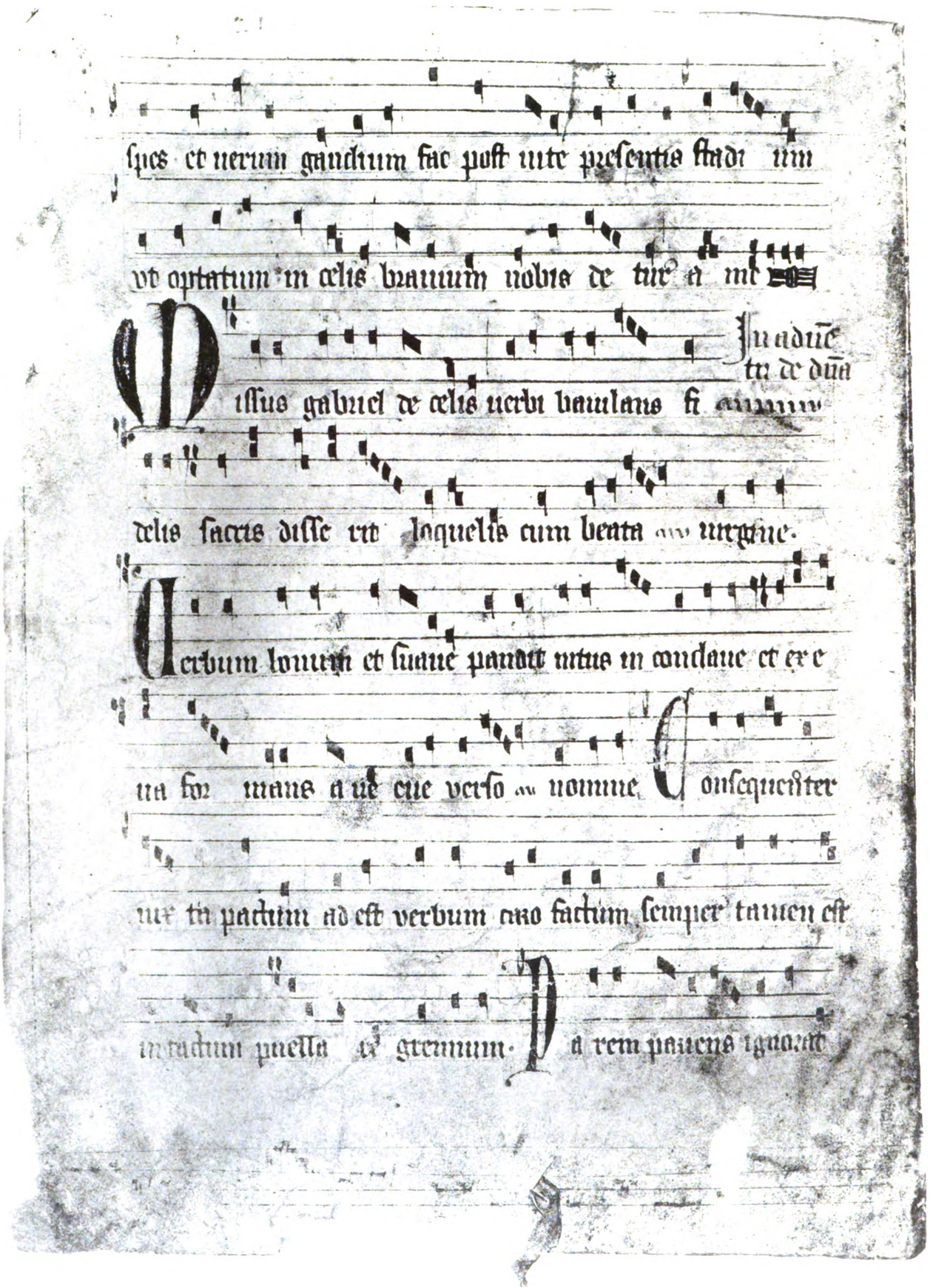

From LIBER SCOLÆ VIRGINIS LUNDENSIS. XIV. century.

Contents: Pages 48—50 Sequence IV, pages 50—52 Sequence V.

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Pl. VI

et quam homo nō deflorat nō torquetur nec laborat qñ̄do
parit filium Signum audis nouitatis dece solum et est
satis nō est tue fa cultā tis soluere aduigilam Cāde
signum et in signe est in culo et in igne nō appropiat
in dig ne calcianus quispiam Virga sicca fine ro
re nouo ritu nouo mo re fructum protulit cum flore sic
et virgo peperit Benedictus talis fruc tus tuus frudus
gaudii nō luc tus cō erat adam seductus si de hoc g

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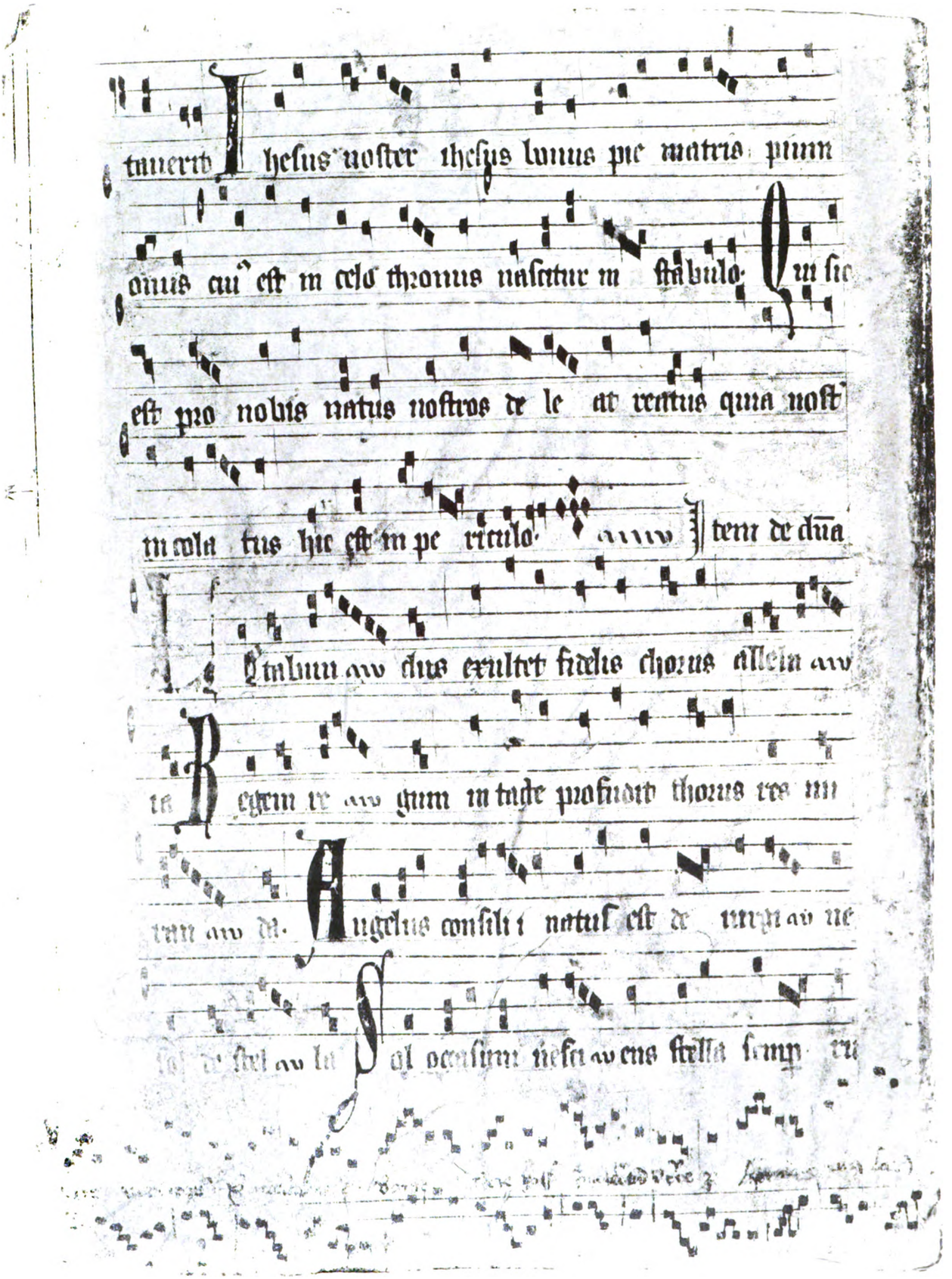

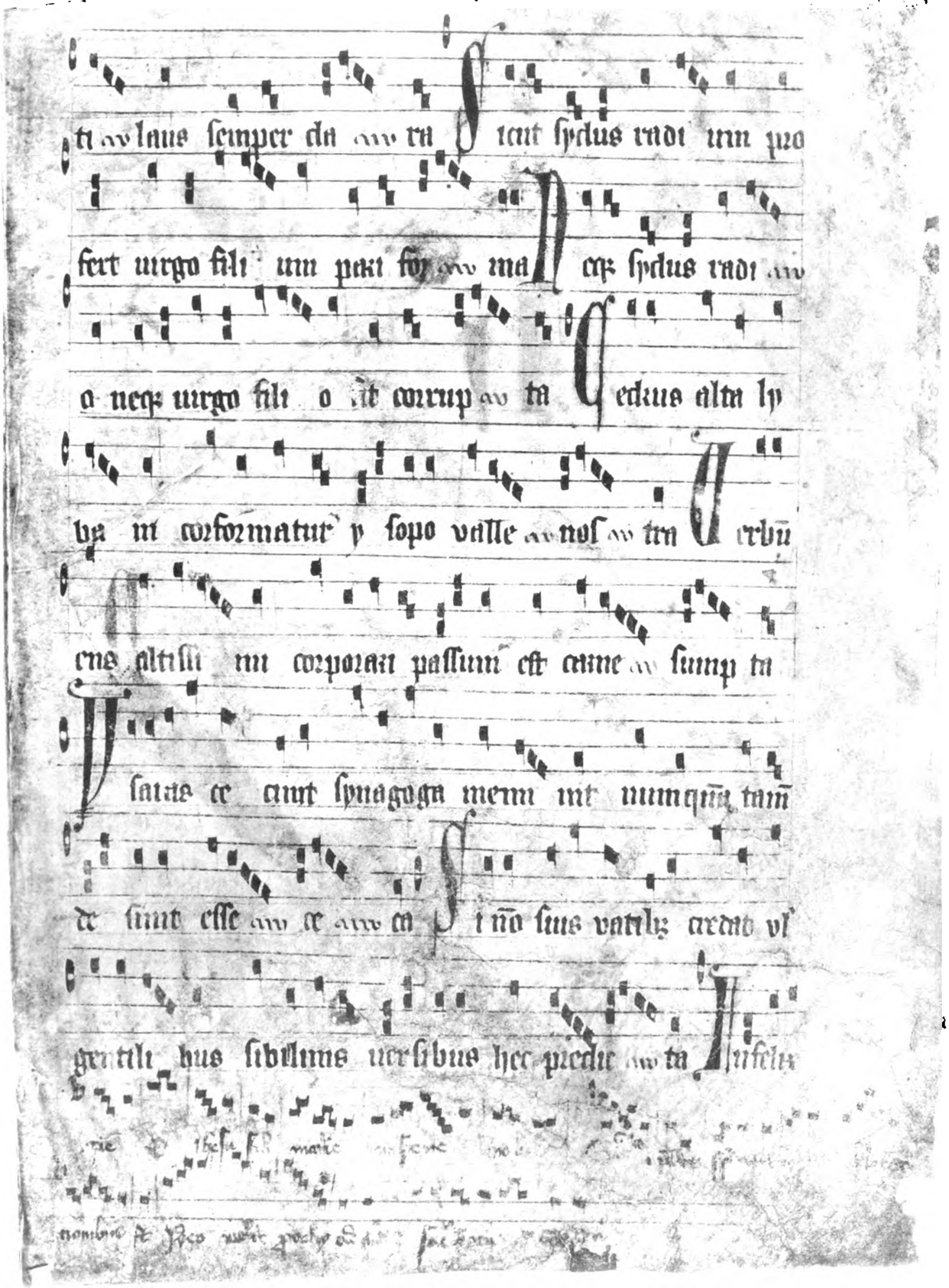

Pl. IX

propera crede vel vetera cur dampnaberis gens misera·
Quem docet littera natum considera ipsum genuit pu
tem
Hodierne lux diei celebris

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Missus Gabriel de celis I.

(Facsimile pages 48—50).

1 Missus Gabriel de celis,
uerbi baiulans fidelis,
sacris disserit loquelis
cum beata uirgine.

Verbum bonum et suaue
pandit intus[1] in conclaue,
et ex Eua formans Aue,
Eue uerso nomine.

2 [*) Metum pellit, dat solamen;
nam: "Per sacrum", inquit, "flamen
et uirtutis obumbramen
dei grauidaberis."

"Mater fiam," inquit illa,
"cuius uere sum ancilla;
salua tamen sint sigilla
pudoris, ut loqueris."]

3 Consequenter iuxta pactum
adest verbum caro factum,
semper tamen est intactum
puellare gremium.

Parem[2] pariens ignorat,
et, quam homo non deflorat,
non torquetur nec laborat,
quando parit filium.

4 Signum audis nouitatis:
crede solum, et est satis;
non est tue facultatis
soluere corrigiam.

Grande signum et insigne
est in rubo et in igne:
non appropiat[3] indigne
calciatus quispiam.

5 Virga sicca sine rore
nouo ritu, nouo more
fructum protulit cum flore:
sic et uirgo peperit.

Benedictus talis fructus,
fructus gaudii, non luctus,
non erat[4] Adam seductus,
si de hoc gustauerit.

6 Ihesus noster, Ihesus bonus,
pie matris pium onus,
cuius est in celo thronus,
nascitur in stabulo.

Qui sic est pro nobis natus,
nostros deleat reatus,
quia noster incolatus
hic est in periculo.

In *Missale pro usu totius regni Norwegie* ("Missale Nidrosiense", Hafniæ 1519 Fol.) this sequence closes with the following verse:

7 Sicque suum grex pastorem,
grex redemptus redemptorem,
proles sequens genitorem
conscendat ad atria,

ubi salus, ubi uita,
ubi quies perpes sita,
ubi lux est infinita,
ubi deus omnia.
Amen.

[1]) Should read: *intrans.* [2]) *Marem.* [3]) *ne* appropiet. [4]) erat.

*) The music to strophe 2 is wanting in this Ms., but may be found in the Ms. of the Munich Codex germanicus 716. See pages 73—74 and 77.

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1
Missus Gabri-el de ce-lis uer-bi ba-iu-lans fi-de-lis sa-cris dis - se - rit lo-que-lis
cum be-a-ta uir-gi-ne. Verbum bonum et su - a-ue pan-dit in-tus in con-cla-ue
et ex E - ua for - mans A - ue E - ue uer-so no-mi-ne.
2
Con-se-quen-ter iux - ta pac-tum a-dest verbum ca-ro fac-tum semper tamen est in-tac-tum
pu-el-la-re gre-mi-um. Pa-rem pa - ri-ens ig-no-rat et quam ho-mo non de - flo-rat
non tor-que-tur nec la-bo-rat quan-do pa-rit fi - li - um.
3
Signum au-dis no - ui - ta-tis cre-de solum et est sa-tis non est tu-e fa - cul-ta - tis
sol-ue-re cor-ri - gi-am. Gran-de sig-num et in - sig-ne est in ru-bo et in ig-ne
non ap-pro-pi-at in-dig - ne cal-ci-a-tus quis-pi-am.
4
Vir-ga sic-ca si-ne ro — re no-uo ri-tu no-uo mo — re
fruc-tum pro-tu-lit cum flo-re sic et uir - go pe-pe-rit. Be-ne-dic-tus ta-lis fruc - tus
fructus gau-di- i non luc tus non e-rat Adam se-duc-tus si de hoc gu-sta-ue-rit.

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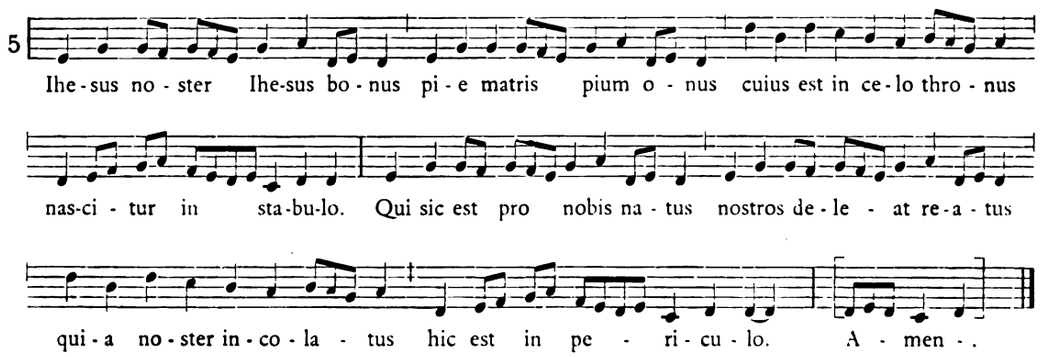
5
Ihe-sus no-ster Ihe-sus bo-nus pi-e matris pium o-nus cuius est in ce-lo thro-nus
nas-ci-tur in sta-bu-lo. Qui sic est pro nobis na-tus nostros de-le-at re-a-tus
qui-a no-ster in-co-la-tus hic est in pe-ri-cu-lo. A-men-.

4) Item de domina: Letabundus.

SEQUENCE V

LETABUNDUS EXULTET FIDELIS CHORUS ALLELUIA

This is usually called *"Prosa de nativitate Domini"*, and is in reality a Christmas sequence, though it was also employed upon many other feasts of the church, viz: St. Stephen, St. John the Apostle, New Year, Epiphany, Candlemas and the Virgin's Ascension. It is generally ascribed to St. Bernard (12th century), but judging by its construction, it appears to be older.

We may reach a conclusion as to the extent of its diffusion by the frequency with which we encounter it in mediæval manuscripts, viz: in Rome, Florence, Paris, Vienna, Munich, Mannheim, St. Gall, (the 5 last mentioned have notes). Furthermore in the Univ. Library Copenhagen, 2 examples with notes, (A. M. Folio 392 b), and in numerous Swedish liturgic manuscripts of the 16th century, viz: Upsala Graduale, Västerås Graduale, also Ms. C 430, (Upsala Library), Brocman's collection Nr. 44 (Royal Libr. Stockholm), "Ordo canendi" (ibidem), Musical Manuscript Nr. 1 (Skara Library)*). This sequence is found furthermore in numerous printed Missals, especially in France and England, also in the following Scandinavian Missals: Lund, Nidaros, Upsala, Strängnäs, Åbo. It occurs even after the Reformation in the first complete chorus songbook of Sweden, "Liber cantus" (Växiö 1623), and in the majority of Swedish church song collections. In newer sequence publications we find the text in Daniel II, 61. Wackernagel I, 125. Kehrein 30.

Without doubt "Letabundus" was one of the most popular of all the mediæval sequences. Karl Bartsch exclaims, "No sequence is so often imitated", and he enumerates 26 imitations of it, in honour of a number of different saints**). Ferd. Wolf recurs repeatedly to "Letabundus" as remarkable, both metrically and musi-

*) According to information courteously extended by Dr. T. Norlind.
**) K. Bartsch: Die lateinischen Sequenzen des Mittelalters, pages 223—224.

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cally*). It partially owes its popularity, no doubt, to its intelligibility and to its popular refrain**):

Even after the Reformation the melody was preserved in Denmark. In the music-books of the Royal Chapel from 1541, (Copenhagen, Royal Libr. G. K. S. Nr. 1872, 4°) may be found a 6-part transcription for voices or instruments of this popular melody.

Letabundus exultet fidelis chorus Alleluia.

(Facsimile pages 50—52.)

1 Letabundus
exultet fidelis chorus
alleluia.

Regem regum
intacte profudit thorus,
res miranda.

2 Angelus consilii
natus est de uirgine,
sol de stella.

Sol occasum nesciens,
stella semper rutilans,
semper clara.

3 Sicut sydus radium,
profert uirgo filium
pari forma:

Neque sydus radio,
neque uirgo filio
fit corrupta.

4 Cedrus alta Lybani
conformatur ysopo
valle nostra.

Verbum ens altissimi
corporari passum est
carne sumpta.

5 Ysaias cecinit,
synagoga meminit,
nunquam tamen desinit
esse ceca.

Si non suis vatibus
credat, vel gentilibus
Sibilinis uersibus
hec predicta.

6 Infelix propera,
crede vel vetera,
cur dampnaberis
gens misera.

Quem docet littera,
natum considera:
ipsum genuit
puerpera.

*) Ferd. Wolf: Über die Lais, Sequenzen und Leiche.

**) It also forms the beginning of a Spanish sequence melody, Prosa St. Jacobi crebro cantanda (Sammelbände I. M. G. XIII, 213—14).

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1
Le - ta - bun — dus ex - ul - tet fi - de - lis cho - rus al - le - lu — ia.
Re-gem re — gum in - tac - te pro - fu - dit tho - rus res mi - ran — da.
2
An-ge - lus con - si - li — i na - tus est de uir - gi - ne sol de stel — la.
Sol oc - ca - sum nes - ci - ens stel - la sem - per ru - ti - lans sem-per cla — ra.
3
Si - cut sy - dus ra - di - um pro-fert uir - go fi - li — um pa - ri for — ma:
Ne-que sy - dus ra - di — o ne-que uir - go fi - li — o fit cor - rup — ta.
4
Ce-drus al - ta Ly - ba — ni con-for-ma - tur y — so - po val - le nos — tra.
Verbum ens al - tis - si - mi cor - po-ra - ri pas — sum est car-ne sump — ta.
5
*)
Y-sa - i-as ce - ci-nit sy-na-go-ga me-mi - nit nunquam tamen de - si-nit es-se ce — ca.
*)
Si non su-is va - ti-bus credat vel genti - li - bus Si - bi - li - nis uer — si-bus hec pre - dic — ta.

*) By erasure, (facsimile page 51, lines 6 and 7), the original "Porrectus" (3 notes) has been changed, probably out of syllabic regard, two notes being omitted. On this account, the "Cauda" of the remaining note turns towards the left instead of towards the right.

Upon the lower edge of the parchment (facsimile, pages 50—51), several rows of lines with notes and text are added, difficult to decipher. Judging irom the melodic succession, (5th mode with ♭), this melody is of rather recent date.

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6
In - fe - lix pro - pe - ra cre - de vel ve - te - ra cur damp - na - be - ris gens mi - se - ra.
Quem do - cet lit - te - ra na - tum con - si - de - ra ip - sum ge - nu - it pu - er - pe — ra.

The mode is *Mixolydian* (7th and 8th ecclesiastical modes).

A translation into the old French language, in verse and to the same melody as ours, is given in copy from a 13th century manuscript, (National Libr. Paris, Ms. franç. 2163), in Pierre Aubry's "Les plus anciens monuments de la musique française", Paris 1905, pages 7—9, pl. VI. The melody is however a fourth higher here, in the Mixolydian scale transposed to c, with the scale c d e f g a b♭ c)*). In a contemporary German Ms., (Bibl. Palat. Mannheim 10075)**) the melody appears in similar form. But a later Ms. from the 15th century, (Codex germ. 716, Munich), has a transposition of the melody to the scale of f with b♭, which gives the transposed Ionian mode (f g a b♭ c d e f = c d e f g a b♮ c), corresponding to our present major scale. The evolution of this popular melody in the course of time from the Mixolydian to the Ionian mode, or from the ecclesiastical to the major mode, makes on the whole an interesting example of development.

It was such a favourite in the Middle Ages that it even appeared in the disguise of a drinking song! An Anglo-Norman song, to the praise of beer, has come down to us from the 13th century, which proves to be an exact counterpart of this sequence, set to the same melody. It is given by Ferd. Wolf***), and is probably the oldest beer-song in existence. All the refrains of the Latin sequence are retained, the parody following the sequence closely in strophic construction and rhyme. It is given here, according to the text edited by Gaston Paris†).

*) The facsimile in Pl. VI. shows the ♭ distinctly. This signature, of utmost importance in this connection, is however omitted through oversight in Aubry's reproduction of the melody, page 8, thus placing it exactly in the Ionian mode!

**) E. Bernoulli: Die Choralnotenschrift bei Hymnen und Sequenzen. Taf. II.

***) op. cit. pages 439—440, from "Le roman d'Eustache le moine", published by Fr. Michel, pages 114—115, notes.

†) "Romania", Vol. XXI, pages 262—263.

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Parody upon Letabundus.

1 Or i parra:
la cerveise nos chantera
Alleluia.

Qui que en beit,
se tele seit com estre deit,
Res miranda.

Listen hereto:
now the beer will sing for us
Hallelujah.

If the tasting
prove it as it ought to be,
Res miranda.

2 Bevez quant l'avez en poing:
bien est droit, car mout est loing,
Sol de stella.

Bevez bien e bevez bel:
el vos vendra del tonel
Semper clara.

Drink while still you've cup in hand,
it is well, for long's the way
Sol de stella.

Drink then deep, and drink on long,
while the stream flows from the keg,
Semper clara.

3 Bevez bel e bevez bien,
vos le vostre e jo le mien,
Pari forma.

De ço seit bien porveü:
qui auques la tient al fu,
Fit corrupta.

Drink then deep, and drink on long,
drain your beaker, I'll drain mine,
Pari forma.

Be assured that this is true:
what remains within the keg
Fit corrupta.

4 Se riches genz font lor bruit,
faisons nos nostre deduit
Valle nostra.

Beneit seit le bon veisin
qui nos done pain e vin,
Carne sumpta.

Gentle folks have merry routs,
we will also have our bout,
Valle nostra.

Blessed be the neighbor good
kindly spending wine and food,
Carne sumpta.

5 E la dame de l'ostal,
qui nos fait chiere real,
ja ne puisse elle par mal
Esse ceca.

Mout nos done volentiers
bons beivres e bons mangiers:
mieuz vaut que autres moilliers
Hec predicta.

And the hostess of the Inn
spreading us the cheer around,
may misfortune ne'er await
Esse ceca.

Willingly she metes us out
good to drink and good to eat:
worthiest of all her kind
Hec predicta.

6 Or bevons al derain
par meitiez e par plein,
que ne seions demain
Gens misera.

Nostre tone ne vuit,
Car pleine est de bon fruit,
e si ert tote nuit
Puerpera.

Finally we now will drain
cups in halves and cups in wholes,
that the morning finds us not
Gens misera.

Empty must our keg not be,
fill'd it is with goodly fruit,
and it will be all the night
Puerpera.

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5) Item de domina: Hodierne lux diei celebris in matris dei agitur memoria. Manuscripts in Paris, Oxford, Stuttgart, Trent and Munich. Printed in numerous Missals: of Scandinavia in Åbo, Lund, Nidaros, Upsala. Text in Daniel II, 216. Mone II, 53. Wackernagel I, 133. Kehrein 160. The melody is *Dorian*, (2nd mode). Only the beginning is found, the following leaf having been torn out*).

The last 3 parchment leaves are written in a different, probably later hand. They are executed with far less care than the first 7 leaves. There are also manifestly many leaves wanting. It is easily seen though, that also this portion of the manuscript contained liturgic items, sequences, and fragments of Masses to the honour of the Virgin Mary. Of the contents may be noted:

FOLIO 1.

O virgo spes humilium. Text in Mone's Collection Nr. 131. Melodies in "Dorian", (subsequently "Phrygian") mode, numerous melismas; the melodies are repeated 3 times, (not twice, as usual with sequence melodies).

Virgo mater ecclesie. (Ms. 15th century, Karlsruhe, with notes. Mone II, 214.) The "Dorian" melody commences upon the dominant, and is beautiful and fluent. The melody is here likewise repeated thrice. The sequence is not concluded upon this folio.

According to Chevalier, both these sequences are "Tropi" or Paraphrases, (see page 1), upon the Antiphon "Salve regina".

FOLIO 2

begins with a strophe of many melismas, giving the impression that it scarcely belongs to a sequence, but to some other liturgical piece in choral style. It is in the 4th ecclesiastical mode, the "Hypo-phrygian". The text is rather odd, with figures of speech drawn from the medical-apothecary world:

Eya pixis apothece	Approximate translation:
mellicatum sine fece	Hey, pour out thou the apothecary's
cyropum propina	medicine-bottle, honeyed syrup
confectum et vina	devoid of dregs, and healing
zincibratum medicina	ginger-wine, comforting, divine etc.
confortatiua diuina etc.	

THE LAST PART OF FOLIO 2 AND FOLIO 3

give the sequence for Annunciation Day: Angelus ad virginem. Manuscript in Munich, (Codex germ. 716, with notes). Printed in Missale Cluniac. (1523). Text in Mone II, 55. Dreves VIII, 49. It is in the Hypo-phrygian (4th) mode. The melodies have many melismas in Gregorian choral style; they are repeated

*) The melody (from Ms. Paris National Library 14452 latin, folio 210) is found in Georg Reiss: Musiken ved den middelalderlige Olavsdyrkelse i Norden, Kristiania 1912, page 65.

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three times, like the foregoing melodies. A new strophe follows, "Ingressus angelus ad Mariam", in prose-text to a "Dorian" melody, with melismas in Gregorian choral style.

Next follows "Virgo mater o Maria", likewise "Dorian", with melismas.

II. THE PAPER MANUSCRIPTS

As previously mentioned, this addition dates from a later period, the early part of the 16th century. There are only 6 leaves left. Unfortunately the manuscript has suffered so seriously that it is difficult to handle it, though 3 sequence melodies have been recovered. In the following we shall take up the contents in detail.

The following 7 sequences are found:

1) Aue preclara maris stella in lucem gencium. This is one of the celebrated old sequences, ascribed by some to Heinricus Monacus, by others to Hermannus Contractus of Reichenau, who both lived in the 11th century. Besides being given in a number of foreign sources, it is found in a Swedish manuscript, Graduale Västerås, (Upsala Libr. C 513 Folio 11), and in the printed Missals of Lund and Nidaros. On account of its great popularity, it has been the subject of numerous imitations. Bartsch*) mentions 7 such instances. The text is given in Daniel II, 32. Mone II, 355. Wackernagel I, 146. Kehrein 196. The melody, in the 6th ecclesiastical mode, ("Hypo-lydian" with b♭), was a great favourite in its time. Glareanus**) praises it highly, saying that there is more music in it than in 600 loads of other songs, ("plus musici ingenii ostendisse videtur quam ingens aliorum grex sexcentis cantionum plaustris"). Our manuscript has suffered much from time and wear. The melody may be found in Schubiger's Collection Nr. 56.***).

2) Mittit ad virginem non quemvis angelum, ascribed to the well known Pierre Abailard, (d. 1142). Found in a number of manuscripts, also in printed Missals, though none, so far as known, in Scandinavia. Text in Daniel II, 59. Mone II, 31. Wackernagel I, 116. Kehrein 158. The melody is in the 6th ecclesiastical mode ("Hypo-lydian" with b♭). According to Kehrein, the notes to this sequence occur in two other manuscripts, in Admont, Styria (Nr. 717), and in St. Paul, Carinthia (Nr. 48). The melody has not, to our knowledge, been published. Our Ms. is in such condition that this melody can not be reproduced here.

*) op. cit. page 107.
**) "Dodekachordon" (1547).
***) Die Sängerschule St. Gallens.

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SEQUENCE VI

3) Gaude Maria, templum summe trinitatis is one of the most ancient sequences, supposed to date from the 10th century, (Chevalier). Printed in Scandinavia in the Missals of Copenhagen and Lund, without notes. The text is given in Mone II, 200. Wackernagel I, 247. Kehrein 226. The melody is in the 8th ecclesiastical mode, (*Hypo-mixolydian*), and is reproduced here because of its great age.

Gaude Maria templum summe trinitatis.

1 Gaude Maria templum summe trinitatis.
Gaude Maria speculum diuinitatis.

2 Gaude Marie lex testamenti gracie.
Gaude Maria lux ornamenti glorie.

3 Gaude Maria vera spes veri gaudii.
Gaudium nobis sit dulcis fructus filii.

4 Salua nos et serua in seculum seculi.
Gaude Maria!

1
Gau - de Ma - ri - a tem-plum sum - me tri - ni - ta - tis.
Gau - de Ma - ri - a spe - cu - lum di — — ui — ni — ta — tis.
2
Gau - de Ma - ri - a lex te - sta - men - ti gra - ci - e.
Gau - de Ma - ri - a lux or - na - men - ti glo - ri - e.
3
Gau - de Ma - ri — a ve - ra spes ve — ri gau - di - i.
Gau - di — um no — bis sit dul - cis fruc - tus fi - li - i.
4
Sal - ua nos et ser - ua in se - cu - lum se - cu - li. Gau - de Ma - ri - a.

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4) Ab arce siderea, Annunciation sequence, same text and melody as found in the Liber daticus Lundensis, (see pages 26—28).

SEQUENCE VII

5) Iubilemus in hac die. Sequence to the Virgin Mary for Saturday, the day consecrated to the Blessed Virgin. It probably dates from the 14th century, but has hardly been widely disseminated, since it is found in but few printed Missals, as remarked by Chevalier. In Scandinavian Missals it occurs only in those of Åbo and Upsala, also (with notes) in the Swedish "Graduale Gothan", (Lübeck 1490). Text in Daniel V, 137. Mone II, 54, (copied from the Ms. with notes in Trent, 14th century). Kehrein 230.

The melody is in the 1st ecclesiastical mode, the *Dorian*, and bears the serious and elevated character of this mode. There is no great development of the melody, it keeps within the limits of the "authentic" Dorian form, (D—d, with the sub-tonic C), and does not call the "plagal" form into use, as so many other sequence melodies do.

The Ms. is badly damaged, so that both text and music are entirely wanting in places. Fortunately these parts may be found in the parallel passages of the repetitions, and the melody can by this means be reconstructed. Wherever these voids have been filled in this manner, the parts thus inserted are enclosed in brackets. The complete text is printed in the sources mentioned above.

A peculiarity of the notation is that "♭" is in most instances used as a clef, though in some cases the c-clef replaces it.

In strophe 2, ("virgini" and "laudes"), also in strophe 6, ("quoque" and "virgo"), the "Pressus" occurs (see page 12), in this instance a liquescent sign. In strophe 7 there is a slight discrepancy between the parallel passages $\overset{\text{b ag f}}{\text{"transis ad"}}$ and $\overset{\text{b ga f}}{\text{"de penis"}}$.

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Iubilemus in hac die.

1 Iubilemus in hac die,
quam regine celi pie
dicauit ecclesia.

Hec est dies, in qua sua
vota, virgo, tibi tua
reddit hec familia.

2 Omne seclum omni die
serui[t] virgini Marie,
sed in hac deuocius.

In hac psallas, in hac ores,
in hac laudes et labores*)
et cantes iocundius.

3 Virgo, que non habet parem,
diem sibi singularem
non iniuste vendicat.

O quam digne sibi dari
diem hunc et consecrari:
res inspecta predicat.

4 Hodierne lux diei
dies fuit requiei
plasmatoris omnium.

Sic quieuit in Maria
dum ipsius in hac via
virgo fit hospicium.

5 Cuncte tunc sunt creature
facte, dum opus nature
complet deus hodie.

Vniuersa tunc refecit
dum in matre qui nos fecit
complet opus gracie.

6 Dies olim benedicta
dies quoque sancta dicta
fuit ista septima.

Quam benedicta dicaris,
scimus, virgo singularis,
et quam sis sanctissima.

7 Dum transis ad gaudiosum
diem relinquens penosum,
dies hec est media.

Hec de penis nos educit
mediatrix et adducit
ad superna gaudia.

8 In hac die dum desperat
grex pusillus, qui tunc erat,
fidem tenet firmius.

In hac die suspirantes
ad seseque deprecantes
obaudit frequentius.

9 Veneremur ergo, fratres,
vt sanxerunt sancti patres,
in hac die virginem,

exorantes, vt conducat
nos hinc et tandem perducat
ad illam dulcedinem.
Amen.

*) More probably: laudes elabores.

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1
Iu-bi-le-mus in hac di-e quam re-gi-ne ce-li pi —.— e di-ca-uit ec-cle — si-a.
Hec est di-es in qua su-a vo-ta vir-go ti-bi tu — — a red-dit hec fa-mi — li-a.
2
Om-ne se-clum om-ni di — e ser-ui[t] vir — gi-ni Ma-ri — e sed in hac de-uo — ci-us.
In hac psal-las [in hac o — - res in hac lau — des et la-bo - res] et cantes io-cun - di-us.
3
Vir-go que non habet pa-rem di-em si-bi sin-gu-la — rem non in — iu-ste ven - di-cat.
O quam digne si-bi da - ri diem hunc et con-se-cra — - ri res in - spec-ta pre - di-cat.
4
Ho-di-er-ne lux di-e — i di-es fu-it re-qui — e-i plas-ma-to-ris om-ni-um.
Sic qui-e-uit in Ma-ri — a dum ip-si-us in hac vi-a vir-go fit hos — pi-ci-um.
5
Cunc-te tunc sunt cre-a — tu-re fac-te dum o-pus na — tu-re complet de — us ho-di — e.
V-ni-uer-sa tunc re — fe-cit dum in matre qui nos fe-cit complet o — pus gra-ci — e.

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6
Di-es o — lim benedic — ta di-es quo-que sancta dic — ta fu-it i-sta sep - ti-ma.
Quam be-ne — dic-ta di-ca — ris scimus vir - go sin-gu - la — ris et quam sis sanc-tis — si-ma.
7
Dum tran-sis ad gau-di - o — sum diem re-linquens pe-no — sum di-es hec est me-di — a.
Hec de pe - nis nos e - du — cit me-di-a-trix et ad-du — cit ad su-per - na gau - di — a.
8
In hac di - e dum des-pe-rat grex pu-sil — lus qui tunc e — rat fidem te - net fir - mi - us.
In hac di - e sus-pi - rantes [ad se-se — que depre-can — tes o-bau-dit fre - quen - ti - us.]
9
Ve - ne — re - mur er-go fra — tres vt sanx-e - runt sanc-ti pa — tres in hac di-e vir-gi - nem.
Ex - o — ran - tes vt condu — cat nos hinc et tandem per-du - cat ad il-lam dul-ce-di - nem.
A — men —.

*) Where the sign [♭] occurs, the original is in the c-clef, the ♭ not being expressly denoted, but implied in the context.

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SEQUENCE VIII

6) A rea virga prime matris Eue.

An ancient sequence of the 11th century. The text in prose with assonance, author unknown. A mediæval copy with notes in Univ. Libr. Copenhagen, (A. M. Folio 392 b). Chevalier says it is found in a number of printed Missals of the 15th and 16th centuries all over the world. The only Scandinavian Missals in which it occurs are those of Upsala and Nidaros. Ms. in Paris, Einsiedeln, St. Gall, Stockholm (Royal Libr. Brocman 196). Text and melody in Schubiger's Collection Nr. 49. Text in Daniel II, 171. Wackernagel I, 151. Morel Nr. 162. Kehrein 197. Dreves VII, Nr. 107. Concerning dissemination, see Dreves LIII, 186 f.

The melody, according to ancient melodic rules, is syllabic, one tone to each syllable of text. It is in the 7th and 8th ecclesiastical modes, (*Mixolydian* and *Hypomixolydian*). Ancient traits predominate in the character of the melody. It is therefore given here in facsimile of the Ms. A characteristic effect, most probably intentional, occurs in strophe 4 of the melody, where the Angel greets the Blessed Virgin, "Aue Maria", the tones here suddenly emerging from the serious "plagal" into the brighter "authentic" mode. The melodic progression has, in all its simplicity, a peculiarly delicate charm. This part of the manuscript is defaced, and the melody can not be further deciphered here. As already remarked, it may be found in its entirety in Schubiger's Collection.

A rea virga prime matris Eue.

(Facsimile page 69.)

1 A rea virga prime matris Eue florens rosa processit Maria.
Oritur vt Lucifer inter astra etherea, perpulchra vt luna.

2 Fragrescit vltra omnia balsama, pigmenta et timiamata.
Purpurea vt viola, roscida vt rosa, candens vt lilia.

3 Patris summi quam elegit proles deica, vt assumeret carnem sacrosanctam ex virginis carne incorrupta.
Celsus nunciat Gabriel noua gaudia, eterni regis exortum in terra, matremque eius ita salutat:

4 Aue Maria, domini mei mater alma, celica plena gracia.
Et benedicta regem in secula paries, effecta orbis regina.

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1
A re - a vir - ga pri - me ma - tris E - ue flo - rens ro - sa pro - ces - sit Ma - ri - a.
O - ri - tur vt Lu - ci - fer in - ter a - stra e - the - re - a per - pul - chra vt lu - na.
2
Fra - gres - cit vl - tra om - ni - a bal - sa - ma pig - men - ta et ti - mi - a - ma - ta.
Pur - pu - re - a vt vi - o - la ros - ci - da vt ro - sa can - dens vt li - li - a.
3
Pa - tris sum-mi quam e - le - git pro-les de - i - ca vt as - su - me - ret car-nem sa - crosanc-tam
ex vir - gi - nis car - ne in - cor - rup - ta.
*)
Cel - sus nun - ci - at Ga-bri - el no - ua gau - di - a e - ter - ni re - gis ex - or - tum in ter - ra
**)
ma-tremque e - ius i - ta sa - lu - tat:
4
A - ue Ma - ri - a do - mi - ni me - i [ma - ter al-ma] ce - li - ca ple - na gra - ci - a.
Et be - ne - dic - ta re-g[em in]

*) Besides the note a in the Ms. at this place, there is apparently the note b (or c?). This would give 2 notes upon one syllable. As this is contrary to the syllabic principle which otherwise obtains throughout the melody, it can scarcely be taken into account, (see parallel), but may be regarded as a lapsus pennæ, or possibly a "Custos" for the following line.

**) Besides the note g, in the Ms. we find the note a. It can not be taken into account, (see note above, and refer to parallel passage).

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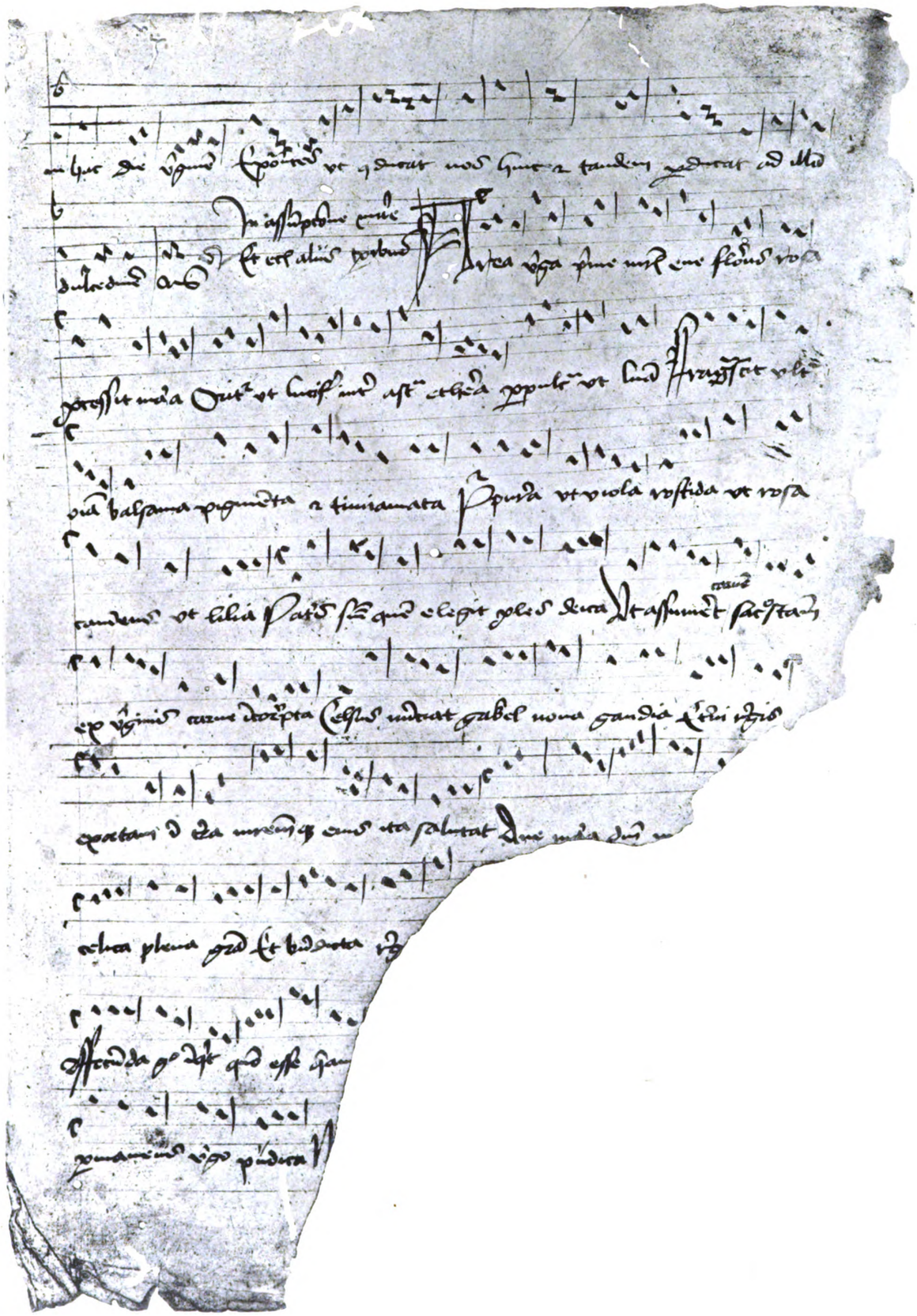

From LIBER SCOLÆ VIRGINIS LUNDENSIS. Paper MS. Early XVI century.

Contents: Sequence VIII.

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7) Last leaf. [Aue plena singulari gracia]. Sequence for Annunciation Day. The beginning of this sequence is lacking, but its continuation shows that it is the sequence cited above. It is found in only a few printed Missals; amongst Scandinavian solely in Upsala. Text in Daniel V. 333. Kehrein 201. Morel 187. Klemming II, 118. The manuscript is in such maculate condition that it is impossible to form any conclusion from it as to the melody. This sequence has apparently not belonged to the most widely disseminated, though the melody must have been current in Denmark. It is manifest from the remaining fragments of the manuscript in hand, that the melody is identical with Canute Lavard's sequence, "Diem festum ueneremur", which is reproduced later, (pages 101—102).

The manuscript ends with Aue stella matutina, in very maculate state.

CODEX GERMANICUS 716

PAPER CODEX. ROYAL LIBRARY. MUNICH.

A beautiful and well-preserved manuscript (quarto $21 \times 15{,}3$ cm), from the middle of the 15th century, containing a large sequence collection with notes in Gothic choral notation, ("Nagelschrift" or "Hufeisenschrift"), upon 4 black lines, initials and titles in red. Folios 35—36 contain:

SEQUENCE IX

MISSUS GABRIEL DE CELIS II

(See page 42 ff.)

An inspection of the facsimile will show that the ink from the reverse side of the paper has soaked through it in a number of places. The first page has a few holes in the paper, which look like notes, — strophe 1: *loquelis*, *aue*, *eue*, and the corresponding passages upon the other side, — though the correct reading will be easily evident from context and comparison with parallel passages. The facsimile page 75, 1st line, has several corrections of the notes in red ink, which appear black in the facsimile. These might give rise to confusion, particularly the notes upon the words

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intactum puellare, where the last notes are double. In the original it is easy enough to discern the difference between the corrections and the original notes.

As will be readily observed, the music of this German manuscript is the same as in the Danish manuscript from Lund (pages 54—55), though with important and characteristic divergences. The deep breaks in the melodic lines of this version, (a prominent trait of the *Hypo-dorian* mode, which Guido d'Arezzo [11th century] so appropriately entitles *anfractus*, the broken,) gives a characteristic effect. Melismas twine about the melodic lines wherever the least opportunity presents itself, and develop at ease and length in places. Refer to strophe 3 *nouitatis* and *facultatis*. One result of the motion in the melody is a frequent change of clef, (F and c clefs).

This Ms. also gives the melody to the 2nd strophe of the sequence, *Metum pellit, dat solamen*, which is wanting in the Scandinavian manuscripts, both in the Lund and the Stockholm examples. The order of the strophes *Consequenter iuxta pactum* and *Signum audis nouitatis* is reversed.

As a whole the melody of "Missus Gabriel" in this example is rather inferior to the Scandinavian edition of it. Several of the passages, (strophes 1, 2 and 3,) do not correspond exactly in melodic succession to their parallels. Decadent signs appear in the use of the dangerous b♮ in the close, (strophes 2, 3 and at the end of strophe 6), when it might have been easily avoided. In a single instance, strophe 5, "Virga sicca sine rore", this melody is superior to the Scandinavian. The close, "Ihesus noster, Ihesus bonus", gives an entirely different melody, decidedly inferior to the corresponding melody in the two Scandinavian manuscripts.

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35
ue nra via o decus castitatis. d nūciacōe ysa.
issus gabriel de ce lis uēbi bauid fidelis
sacris disserit laquelis cū beata virgine
bū tonū et sua ue pandit intus in cōclaue
ey eua formās a nē eue ūso nomine
tum pellit dat solamē nā y sa tuid inquit
flamē et ututis obumbramē deo guidaber

From CODEX GERMANICUS MONACENSIS 716. XV. century.

Contents: Sequence IX.

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Mater fiam inquit illa cui vere sū ancilla
salua tamē sint sigilla pudoris ut loquer
Signū audi nouita tis crede solū et est
satis ilo t tue fa cultu tis soluet corrigia
Grande signū et insigne est in rubo et ī
igne ne appropiet indigne calciatis
quispiam Consequē iuxta pactū adē vbi

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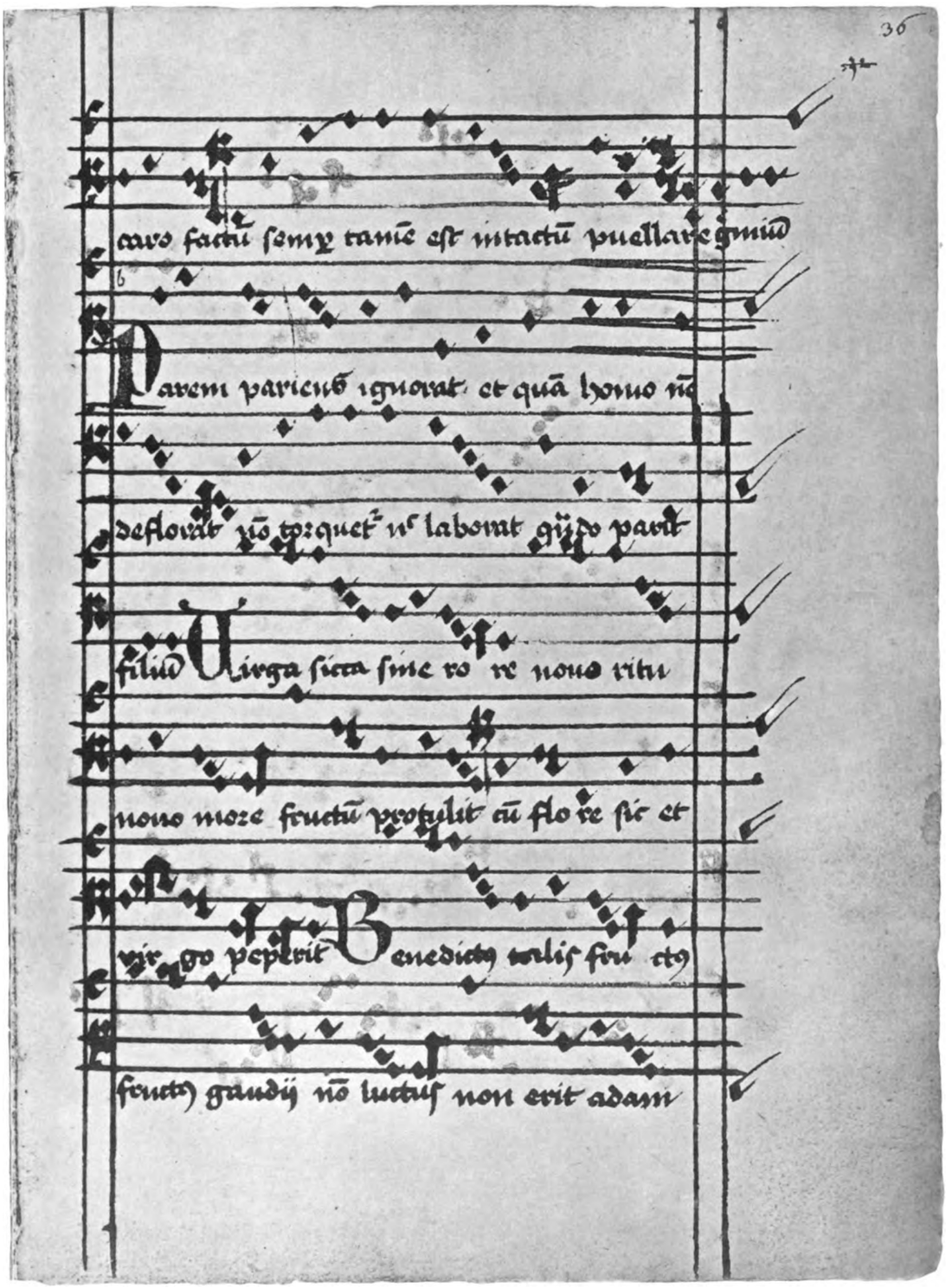
36
caro facta semy tanē est intactū puellare genitū
Parem paricib⁹ ignorat et quā hono nō
defloraū nō torquet⁹ nr labor nat gñdo parit
filiū Virga ficta fine ro re nouo tritu
nouo more fructū protulit cū flo re sic et
vir go peperit Benedicta sit lis finis etc
fructꝰ grandij nō luctus non erit adam

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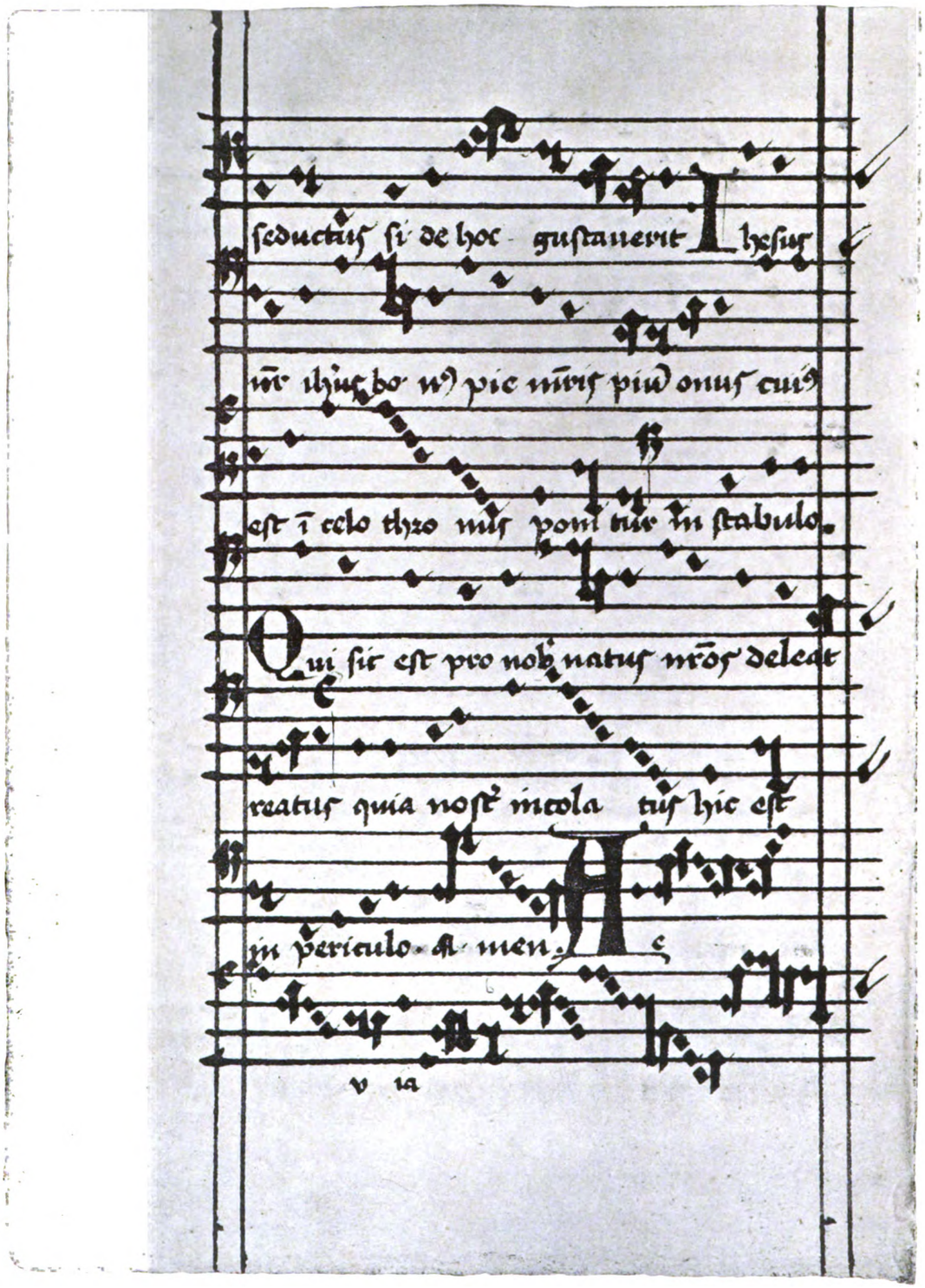
seductus si de hoc gustauerit Iesus
nr ihc bo ns pic mus piu onus cui
est t celo thro mis poni tur in stabulo
Qui sic est pro nob natus nros delcat
reatus quia nost nicola tus hic est
in periculo A men
via

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Missus Gabriel de celis II.

(Facsimile pages 73—76.)

Text, page 53.

1
Mis-sus Ga-bri-el de ce — lis uer-bi ba-iu-lus fi — de-lis sa-cris dis - se - rit lo-que-lis
cum be - a - ta uir - gi - ne. Verbum bo-num et su — a-ue pandit in-tus in con-cla-ue
et ex E — ua for - mans A - ue E - ue uer - so no - mi - ne.
2
Me - tum pel — lit dat so-lamen nam per sa - crum inquit flamen et uir-tu-tis obum-bramen
de-o gra-ui-da - be-ris. Ma-ter fi - am in-quit il-la cu-ius ue - re sum an-cil-la
sal - ua ta-men sint si - gil - la pu-do-ris ut lo - que-ris.
3
Signum au-dis no-ui-ta - tis — — cre-de so-lum et est sa-tis non est tu-e fa — cul - ta - tis
sol-ue - re cor-ri-gi-am. Gran-de signum et in - sig-ne — — est in ru-bo et in ig-ne
ne ap-pro-pi - et in - dig - ne cal - ci - a - tus quis-pi - am.

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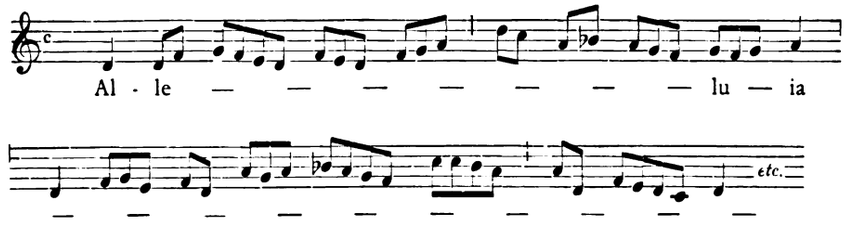
4
Con-se-quen-ter iux - ta pac-tum a-dest uerbum ca-ro fac - tum semper tamen est in-tac - tum
pu - el - la - re gremium. Pa-rem pa-ri-ens ig-no-rat et quam ho-mo non de-flo — rat
non tor-que-tur nec la-bo - rat quan-do pa - rit fi - li - um.
5
Vir-ga sic-ca si-ne ro — re no-uo ri-tu no-uo mo - re fructum pro-tu-lit cum flo - re
sic et uir — go pe-pe - rit. Be-ne - dic-tus ta-lis fruc - tus fructus gau-di - i non luc - tus
non e - rit A-dam se - duc - tus si de hoc gu - sta - ue - rit.
6
Ihesus no-ster Ihesus bo - nus pi-e matris pi - um o - nus cu-ius est in ce-lo thro - nus
po - ni - tur in sta-bu-lo. Qui sic est pro no-bis na - tus no-stros de-le-at re - a - tus
qui - a no-ster in - co - la — tus hic est in pe - ri - cu - lo. A — — men.

The succeeding Alleluia is notable for its beautiful Dorian melody, which is most suitable as a foundation for a sequence melody:



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CODEX KILONIENSIS

PARCHMENT-CODEX. UNIV. LIBR. KIEL. S. H. 8 A. 8vo

THIS beautiful and well-preserved small octavo Codex (13,9 × 9,6 cm), contains the complete ritual, text and notes, of the Office of St. Canute Lavard. Such parts of the Codex as are of historic interest have several times been published, though without notes. The first publication was by G. Waitz in Abhandl. der Königl. Gesellschaft der Wissenschaften in Göttingen Band VIII, 1858, (new edition in Monumenta Germaniæ, Tom. XXIX, Hannoveræ 1892). Later it was published by Rudolf Usinger, "Officium Sancti Kanuti Ducis" in Quellensammlung der Gesellschafft für Schleswig-Holst.-Lauenb. Geschichte, Band IV, Kiel 1874; finally by M. Cl. Gertz, "Sanctus Canutus Dux et Martyr" in "Vitae Sanctorum Danorum", page 171 et seq., Hauniae 1908—1912. In Danish there are also the historical lessons in Hans Olrik's "Danske Helgeners Levned", pages 118—147, Copenhagen 1893—1894.

Canute Lavard, (died 1131), Earl, "Dux" of the Danish boundary province, Slesvig, was a son of the Danish King Erik Ejegod, (Erik the Good, ruled 1095—1103) and Queen Bodil, who both died while on a pilgrimage to Jerusalem. Their son, Canute, was brought up by the illustrious Sealand chief, Skjalm Hvide, and later by the Saxon Duke Lothar, (subsequently German Emperor). Canute defended his border province with great bravery against the attacks of the heathen Slavic nation, the Wends, fortified the town of Slesvig, and finally brought about conditions of peace and loyalty in his earldom. Taking advantage of the dynastic wars of his Wendish enemies, he enlarged his territorial possessions considerably, which formed thus an extensive kingdom bordering upon the countries of the Danes, the Germans, and the Wends. The Emperor granted him the dignity of King, (or "Knés"), of the Wends. Wise, brave and beloved as he was, Canute became a great favourite of the Danes, and was given the surname Lavard, (Danish for the Anglo-Saxon word *Hlâford*, "provider of bread", the old form of the modern English word *Lord*.) He adorned the churches of Slesvig, and supplied them with sacred vessels and books.

His advancement and popularity, however, awoke the jealousy of his royal relatives, who suspected him also of aspiring to the Danish throne. A conspiracy was formed against him, with his cousin, Magnus, son of the reigning King Niels (Nicolaus) of Denmark, as leader.

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The day after Epiphany, January 7th, 1131, Canute Lavard was treacherously waylaid in Haraldsted forest, near Ringsted, (Sealand), and was murdered by the conspirators.

Canute Lavard was buried in the church of the neighbouring monastery in Ringsted. It is said that a spring welled up from the earth on the spot where his blood was shed, and that numerous miracles took place at his grave in Ringsted.

He was therefore adopted quite early as a popular Danish saint. His murder was the cause of long and bloody civil wars in Denmark. Canute Lavard's son, Valdemar the Great, having finally achieved victory in these wars and ascended the Danish throne, sent a special embassy to Rome to Pope Alexander III, who officially canonized Canute Lavard in 1169.

Canute Lavard was the great grandson of Estrid, the sister of Canute the Great, king of England and Denmark, (died 1035).

According to Gertz, this Codex is supposed to have been written late in the 13th century in Denmark, most likely either in Ringsted or Roskilde, and copied directly from the original *Ordinale S. Kanuti Ducis et Martyris*. The latter was written in the year 1170, when, for the first time after the papal canonization, the feast of the Danish saint was celebrated with great ceremony in the church where he was interred, St. Benedict (originally St. Maria), in Ringsted, (Sealand). The original Ordinale has been lost, but from our Codex we learn of the great pomp with which this feast was observed, — or rather these feasts, since St. Canute Lavard had two annual feasts. One of these was a *Feast of Passion* on Jan. 7th, the anniversary of his death, the other a *Feast of Translation* on June 25th, the anniversary of his canonization according to the papal bull of Alexander III. Each of these feasts had its own special and complete ritual for nocturnal and diurnal services. These are given in detail, with text and notes, in the Codex now in hand. The notation is in quadrate notes upon 4 red lines.

A considerable portion of the manuscript is occupied by the notes. As mentioned in the preceding, these are not included in previous publications. Therefore this Codex possesses unusual musical interest. No well-preserved Danish mediæval manuscripts of liturgic contents have so far been forthcoming, this Codex being the first instance in which we have to do with a Danish saint's ritual from the Middle Ages in a state of perfect conservation. That this ritual concerns one of the most prominent national saints only enhances the value of the document. A complete publication of this Codex, with text and notes *in extenso*, is most desirable, and will, it is to be hoped, be carried into effect. Two hymns and two sequences, ("Prosae"), taken from it will be given here as examples.

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X. TWO HYMNS TO CANUTE LAVARD

As already pointed out upon page 8, *hymns* and *sequences* are distinct from each other, both in origin and in peculiar qualities. While the sequence belongs decidedly to mediæval phenomena, the hymn is of antique origin, retaining its antique features even in later ecclesiastical forms in the Middle Ages. The hymn is usually formed of four-foot iambic verse, with four lines to each strophe. All the strophes are sung to the same melody. It will naturally proceed from the foregoing, that the melody has its own physiognomy. The entire melody of the hymn is given in the course of a few verse lines, and these limited contents must suffice for all the strophes. Being brief, the melody must aim at clearness and concentration of power, and preferably be of a popular character. For not only the choir of the church, but occasionally the whole congregation joined in the singing of the hymn. The popular traits are prominent in the two Danish St. Canute hymn-tunes presented here. The texts are found in previously mentioned sources, in Daniel IV, 272—273, and in Dreves, Analecta hymnica XXIII, 214, (from the Brev. Roschildense, printed in Paris 1517).

The melody of the first hymn, (see facsimile page 85), is noted down upon a system of 3 lines, which is an exceptional occurrence, probably due to much being condensed into limited space. (The first line of notes on the left side, and the notes of the Antiphon on the right, "Ave martyr dux danorum", have the usual 4 lined system). The employment of only 3 lines involves frequent change or move of the clefs (F and C), which perceptibly increases the difficulty of reading the notes.

It will be seen from the facsimile that the first hymn has two melodies, one to the first, and one to the second strophe. What is the explanation of this? Should the two melodies alternate with each other to the different strophes of the text, or be kept each for itself, so that either the one or the other should be used throughout to all the strophes? This question is of especial interest on account of the peculiar relations of tonality in the first melody, of which more will be said anon. The sign ℣ at the beginning of the notes to strophe 2, "Frustrata legis federe", might help to solve this question, since this sign in Latin choral notation as a rule means "Versiculus", and indicates the priest's or cantor's intonation. In this instance it would indicate that the choir should sing only the first melody, (the strophe "Gaudet mater ecclesia"), while the priest or cantor alone should sing the second melody, (the strophe "Frustrata legis federe"). This solution however is not satisfactory for several reasons, the most weighty argument being that the Versiculus is out of place in the middle of a hymn.

Dom H. B. de Malherbe, of the French Benedictines in Solesmes, Chaplain of the French Sisters of the Assumption in Copenhagen, has been consulted upon this

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point, which is of interest in connection with these melodies. He considers the 2 melodies independent, and that the text may be sung either to the first or to the second melody. The sign ℣ in this instance is employed to indicate the beginning of the new strophe in the text, (similarly in Hymnus II, just before the 2nd strophe, facsimile page 86). Furthermore we have requested the opinion of a specialist in Hymnology, Abbé Y. Delaporte of Chartres, upon this matter. He agrees with Dom de Malherbe, in that he does not believe that the two melodies belong together, since it is entirely contrary to custom, and they are of different modes. Hymns with several melodies to be used *ad libitum* are frequently found in mediæval manuscripts*).

This construction is further borne out by the circumstance that the melody to the 2nd strophe, (Frustrata legis federe), is not unfamiliar elsewhere in the liturgy, the same melody being still used to the hymn "Jesu corona virginum". The latter hymn belongs to the so-called "Commune virginum", and is therefore often used for Vesperæ and Laudes**). The melody of the 1st strophe, "Gaudet mater ecclesia", is on the contrary unknown, so far as we have been able to investigate.

This melody is of interest for the above cited and for other reasons. It is short, consisting of only 2 sections, which must be repeated in order to cover the strophe of 4 sections. It has an individuality of its own, with a touch of the hale and hearty Scandinavian character about it. It might easily be taken for a native of the North. It has also another peculiarity in its tonality; as will be observed, it is pure C major! The key is very evident through the prominence of the "tonic and dominant", which decisively characterize the "major" mode, and leave no doubt as to its character.

It is generally supposed that the 8 so-called ecclesiastical modes, "Dorian", "Phrygian", "Lydian", "Mixolydian" and their plagal forms were the universally prevailing keys in the mediæval church. The major mode proper, the principal one of the present day, was not used in this system. It was first introduced in the 16th

*) Abbé Delaporte writes: "Je ne puis croire que les deux mélodies aient eté composés pour être chantées alternativement. Cela serait une chose absolument inouïe, de plus, elles s'accorderaient assez mal n'étant pas du même mode. Je suis persuadé qu'elles sont à choisir. Cette manière de noter le chant pour les hymnes qui ont des mélodies ad libitum est *très fréquente.* Dans les Ms. chaque strophe reçoit une mélodie. J'ai vu par exemple des "Jam lucis orto sidere", dont toutes les strophes avaient un air différent. Je ne vous citerai qu'un exemple, le Ms. N. A. 1235 de la Bibl. Nat. (Nevers 12—13 siècle) contient un grand nombre d'hymnes notées de cette façon."

Also refer to Sablayrolles: A la recherche des Ms. Grégoriens espagnols, Sammelbände I. M. G. 1912. XIII. page 427, where mention is made of the occurrence of several melodies to the same hymn.

**) Liber Antiphonarius juxta ritum monasticum. Solesmis 1891. Page 471.

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century (Glareanus "Dodekachordon" 1547), in the so-called "*Ionian*" mode, the octave series

c d e f g a b♮ c.

However we dare not, upon this basis, conclude that the major mode was entirely unknown in mediæval times. Melodies of major type have assuredly existed, though not in the church, but in folksongs, minstrel-songs, dance-tunes, and in other secular music. In early writings where such melodies are preserved, especially in French Mss. from the 12th and 13th centuries, melodies of major type are of quite frequent occurrence*). But such music was looked down upon by the church, and was known as "Musica vulgaris". The major mode was purposely excluded from sacred music.

This was the rule. But it can not positively be stated that no major melody ever has crept unawares into the church, — this chapter still belongs to the unexplored parts of the history of churchsong. A few scattered examples of major melodies may be found in modern liturgical collections, though without any reference to their origin. The conditions connected with their appearance make the claim of antiquity most doubtful**).

But the genuineness of the St. Canute hymn is thoroughly established, as also its major character. Up to the present it must be considered unique in this regard.

*) Julien Tiersot: Histoire de la chanson populaire en France. Paris 1889. Page 287 et seq.

**) For instance 2 sequences in the collection "Variæ preces ex liturgia tum hodierna tum antiqua collectæ. Editio quarta. Solesmis 1896. Page 52 we find a Sequentia Notkeriana(!) "Salus eterna" in pure C major! On page 121 there is another Sequence, "Gaude Sion que diem recolis", likewise in pure C major. This sequence by Adam de Saint-Victor is also given in Misset et Aubry's Collection (Nr. XL), but has here another and a better melody in the 8th ecclesiastical mode.

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Hymnus I.

Ad Vesperas primas et secundas in festo passionis.

(Facsimile page 85, last half, left side.)

1 Gaudét matér ecclésia,
que, prídem prólis néscia,
fecúnda spónsi grácia
fit stérilís puérpera.

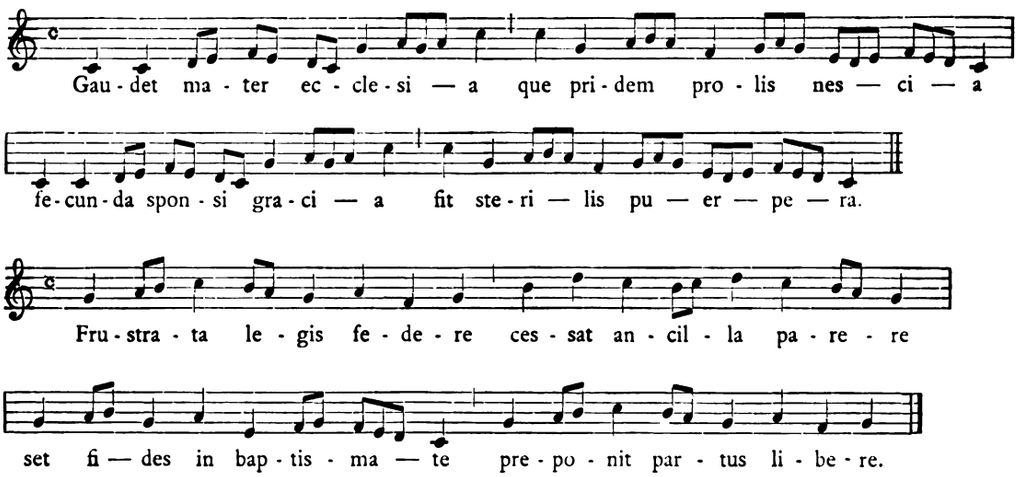
2 Frustrata legis federe
cessat ancilla parere;
set fides in baptismate
preponit partus libere.

3 Plures parit martyrio,
quorum ducem consorcio
sancta iunxit deuocio
et sanguinis effusio.

4 O pie proles regie,
dux et martyr egregie,
tuo sancto munimine
conserua nos a crimine.

5 Ora patrem familias,
ut inter Syon filias
post funeris exequias
nostras coniungat animas.

6 Patri, proli, paraclito,
trinus honor uni deo,
cuius nobis professio
peccati fit remisio.
Amen.


Gau - det ma - ter ec - cle - si — a que pri - dem pro - lis nes — ci — a
fe - cun - da spon - si gra - ci — a fit ste - ri — lis pu — er — pe — ra.
Fru - stra - ta le - gis fe - de - re ces - sat an - cil - la pa - re - re
set fi — des in bap - tis - ma — te pre - po - nit par - tus li - be - re.

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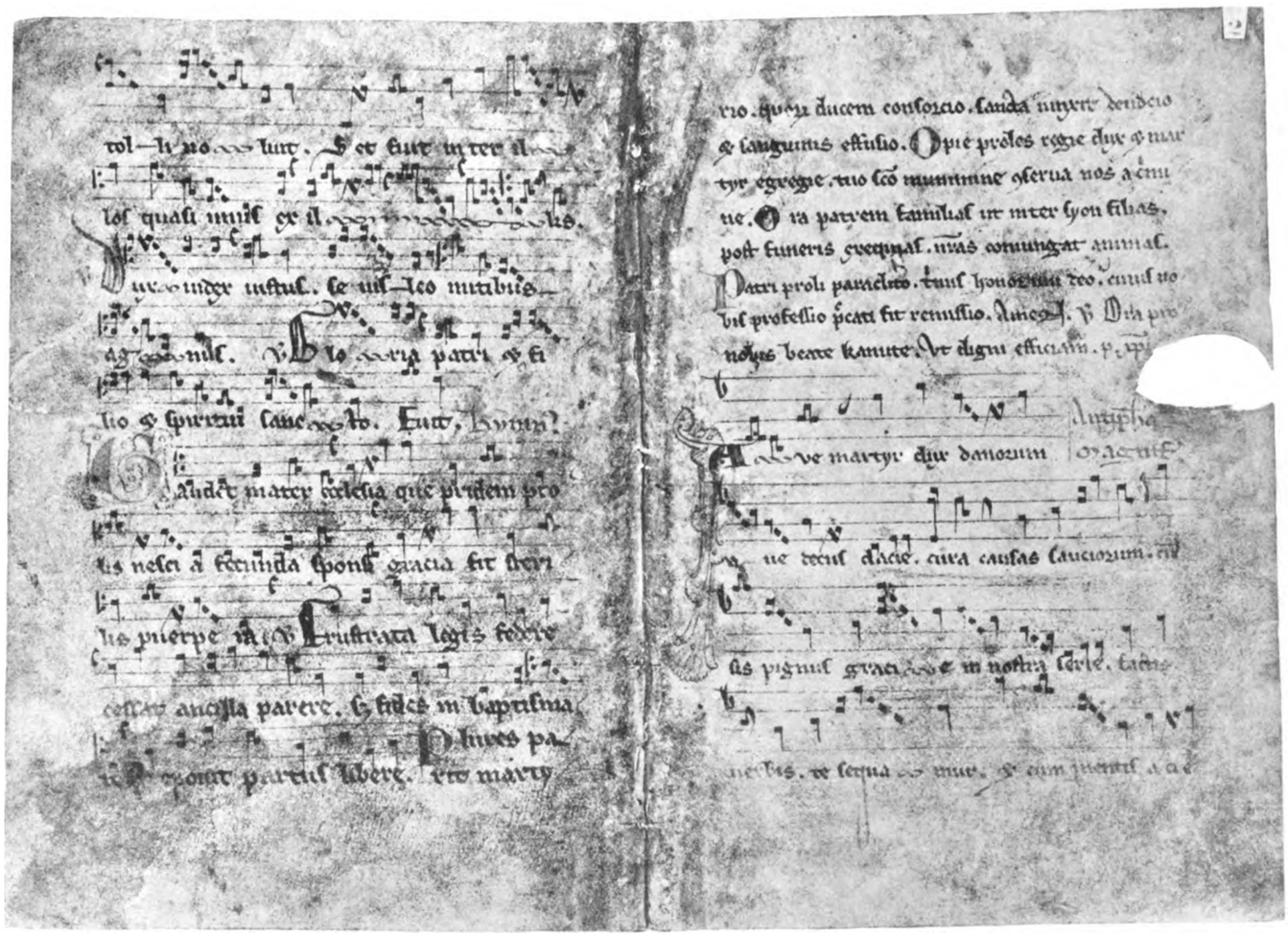

From CODEX KILONIENSIS. Late XIII. century.

Contents: Page 85 Hymnus I, page 86 Hymnus II.

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Hymnus II.

Ad Vesperas primas post Inuitatorium.

(Facsimile page 86, right side.)

1 Primo proscriptos patria
parentum inprudencia
ad presens premunt propria
nos peccatorum pondera.

2 Alleuiatur sarcina,
si non per nostra merita,
ob martyris suffragia,
cuius sunt hec sollempnia.

3 Dux, ora regem glorie,
qui sponsus est ecclesie,
ut nos in eius corpore
seruet[1] cum pacis federe.

4 Parce, pater, reatibus
patroni nostri precibus.
Deuictis cunctis hostibus
pax sit nostris temporibus.

5 Patri, proli, paraclito,
trinus honor uni deo,
cuius nobis professio
peccati fit remissio.
Amen.

[1]) The Ms. has: *seruat.*

Regarding the melody to Hymnus II there is nothing especially to remark. It is in the usual ecclesiastical style, in the 1st or Dorian mode.

These two hymns belongs to the ritual of the first Vesper service; "Gaudet mater ecclesia" occurs in the beginning immediately after the first Responsorium and Versiculus, "Primo proscriptos patria" at the close of the Vespers just before the first Nocturne. The former hymn with its major melody seems to have been especially liked, as it occurs twice subsequently, — in the 3rd Nocturne, and in the Vesper services before the Feast of Translation, — being sung 3 times in the ritual.

The metrical construction of the text is reflected in the melody. A typical hymn-tune has generally similarly formed, regular periods, like its text, and can easily be

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sung "in time", without appearing constrained. A time division of this kind gives a clearer idea of their melodic structure, and seems to bring them more nearly in accord with our own time. For popular use it is experimentally carried out here.

The iambic metre gives the entrance upon an up beat. By joining the 2 melodies in Hymnus I into one melody and repeating the first melody for the close, we form a splendid and characteristic major melody, admirably adapted even for the present day, — as a national air, for instance.

Hymnus I a.

Hymnus I b.

Hymnus II.

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SEQUENCE XI.

Prosa I de S. Kanuto duce.
"Preciosa mors sanctorum".

For the Feast of Passion, January 7th.

It is natural that this sequence should only be found in Danish sources, namely, besides the present one, in the Missale Hafniense (1510). In newer collections it is found in Daniel V, 226. Kehrein 417—418, where it is erroneously referred to the other Danish saint, St. Canute King. Dreves VIII, 159. (Dreves XXVI, 191 et seq., gives the rituals for St. Canute King and St. Canute Duke, according to the Roskilde and Lund Breviaries). The first strophe of the sequence though is found in some sequences to other martyrs, viz: St. Mauritius Theb., St. Dionysius Areopag., and the saints Cornelius et Cyprianus, (refer to Chevalier: Repertorium hymnologicum).

The text consists of 9 whole strophes, each having 2 half-strophes of 4 and 3 lines, besides one closing half-strophe. The metre is four-foot trochaic. The rhymes have alternate acatalectic and catalectic endings.

The mode is the *Mixolydian* in its extended form, (7th and 8th ecclesiastical modes), like Sequences II and III, to which reference may be made. Just as in these instances, the deeper "plagal" form occurs first, (strophes 1—2), later going over to the brighter "authentic" scale, (strophes 3—10). A peculiarity of this mode is its high register, for which reason the $\frac{g}{c}$ clefs are used. The voice compass is here , the last strophes especially lying very high and requiring pronounced tenor voices for their execution. However it is not as high as Sequence III *(Alleluia nunc decantet),* which goes a third higher than the present sequence.

The different melodies of the sequence are well-formed, clear, and fluent of progression. The texts are well set to them, the melody being sometimes syllabic, sometimes florid. One exception to the regularity of the melody occurs in strophe 3. The blending of trochees and dactyls in this strophe has visibly made the tonal construction difficult. The dactylic rhymes do not come out distinctly, and the melody is of a meagre and constrained character. This strophe is therefore less satisfactory, and appears rather awkward compared with the clear and beautiful outlines of the other melodies of the sequence.

Mixolydian melodies in church song have a certain character in common, a kinship which easily causes them to resemble each other. The present melody forms

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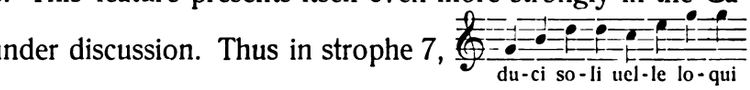
no exception to this rule, here and there reminding one of other Mixolydian sequence melodies, (refer to the previously mentioned collection of melodies to Adam de Saint Victor's sequences by P. Aubry). Of real borrowing, however, there is but little.

Under Sequence II, "Lux iocunda, lux insignis", in the conclusion, one of the peculiarities of Mixolydian melodies has already been considered, i. e. their inclination to interval combinations forming triads, which sound in modern ears like latent harmonic presentiments. This feature presents itself even more strongly in the Canute Lavard sequence under discussion. Thus in strophe 7,



or in the corresponding passage in strophe 9 upon the text "claudi, surdi, ceci, muti", and still more upon the close of the 10th strophe, (facsimile page 100):

The closing passages are peculiar, the cadence to the tonic g having the sub-tonic f, upon what we would call the F major triad. We have in these melodic progressions of the close — to use modern terms — F major contra G major, thus a strong contrast in tonality. This contrast adds a great stimulation to these closing passages. Even the tritone, the augmented 4th, is used. The use of this interval was forbidden all during the Middle Ages, on account of its harsh, unmelodic character, and was called "Diabolus in musica". However, closing cadences of this kind were evidently in favour, as by contrast they made great effect. The cadence on the sub-tonic occurs in numbers of cases in Gregorian chant and also elsewhere, in sequences etc., in Dorian keys, (tonic d, cadence c—e—g), and especially in Mixolydian keys, (tonic g, cadence f—a—c)*). Examples may be mentioned (in our collection) in the close of the sequence "Lux iocunda, lux insignis" (page 34). Pierre Aubry's collection contains numerous examples of characteristic, modern-sounding cadences in Mixolydian melodies. (Page 278 in fine, 296 in fine, etc.).

*) Refer to W. H. Frere: Key Relationship in Early Medieval Music. Sammelbände I. M. G. XIII, pages 253—254. He says that this kind of cadence is so common, that it would be easy to mention a number of examples.

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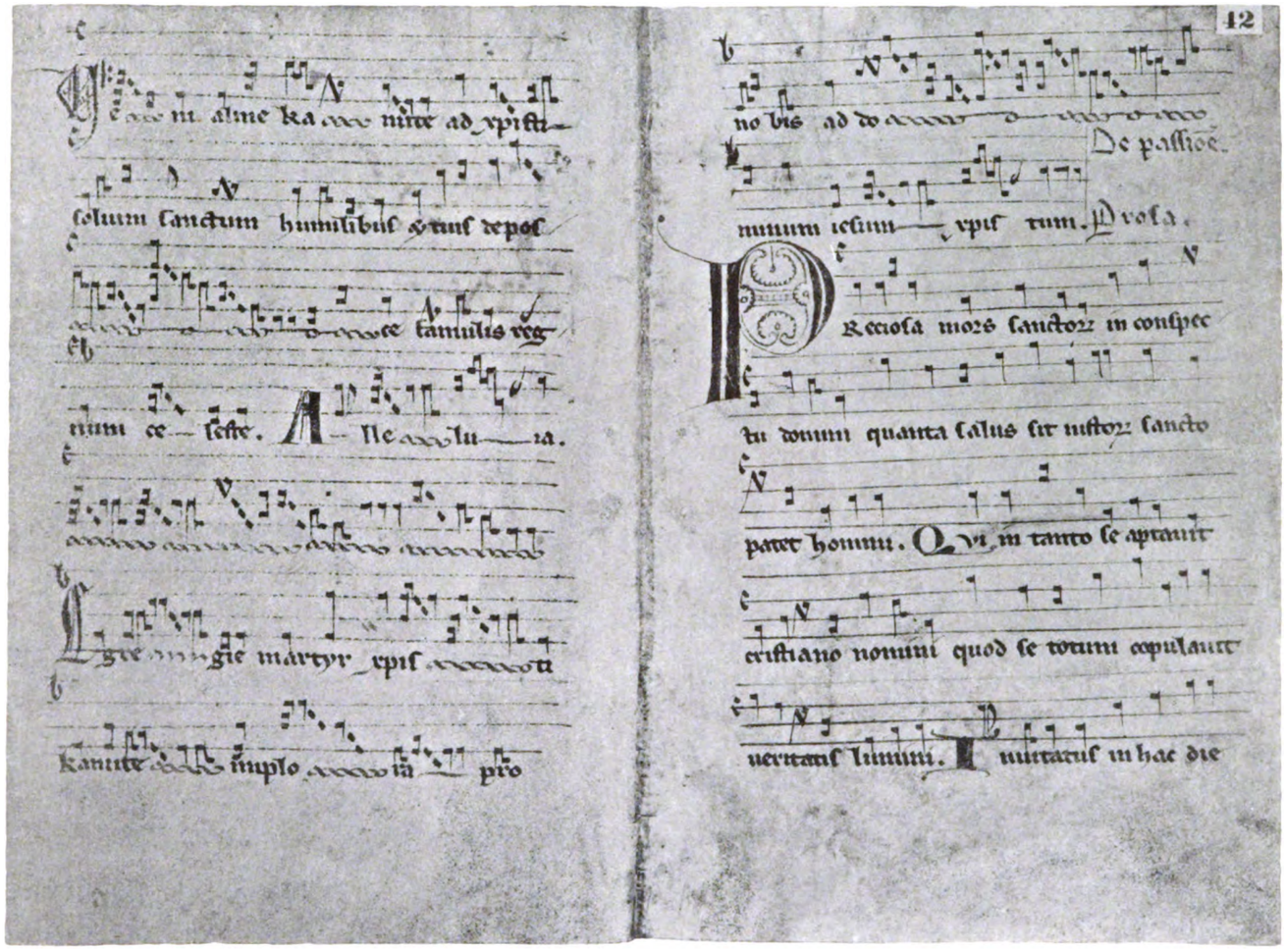

From CODEX KILONIENSIS. Late XIII. century.

Contents: Sequence XI, (strophes 1—5).

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ad regil communium . vniuerse carnil nue
lauchil tangit buiuim. causa mouil dis
fiume rei clar an dicunm quod sit finil hu
ni nre unale m icium. Pater regil e
regil filius . dicbil duc. rge dici melius.
ur uiril ponit. e regebar rege nobi
lul. fedul pacil seruanil fidelius. ur res m
nonne. Nunc ad penam innocentil. uel
ad pacem pertinentil fideles ecclie. Ou
ugr flectur suggerenal. ner iul mouem
iuste uenil. preces aut perune. alus
erar sue genil uiril recte ꝓcedentis.
causa sit inuidie. eius pater senienil
contra diuem inuidentis. grassantur in

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Preciosa mors sanctorum.

(Facsimile pages 91--92. 100.)

1 Preciosa mors sanctorum
in conspectu domini
quanta salus sit iustorum,
sancto patet homini,

qui in tanto se aptauit
cristiano nomini,
quod se totum copulauit
ueritatis lumini.

2 Inuitatus in hac die
ad regis conuiuium
uniuerse carnis uie
sanctus tangit biuium.

Causa mortis diffinite
rei dat indicium,
quod sit finis huius uite
uitale inicium.

3 Páter régis et régis fílius
díctus dúx, rex díci mélius
uír iústus pótuit,

sé regébat rége nobílius,
fédus pácis séruans fidélius,
út rés innótuit.

4 Hunc ad penam innocentis
uel ad pacem persequentis
fideles ecclesie

non uox flectit suggerentis,
nec ius mouent iuste mentis
preces aut pecunie.

5 Salus erat sue gentis:
uirtus recte incedentis
causa fit inuidie.

Zelus patet seuientis:
contra ducem inuidentis
grassantur insidie.

6 Erat sancto sanguine
iunctus Magnus nomine:
nil in nequam homine
profuit propinquitas.

Ducem, decus Dacie,
circumcinxit acie,
et sub pacis federe
prodiit iniquitas.

7 Auctor doli duci soli
uelle loqui simulat.
Sanctus credit et obedit:
solus ei obuiat.

Dum tractatur et causatur
de regni regimine,
uulneratur, morti datur
martyr sine crimine.

8 Est indutus dux Kanutus
toga tincta sanguine:
nupcialis uestis talis
est celestis gracie.

Uita uilis et exilis
transit per martyrium,
quo est uita adquisita,
que non habet terminum.

9 Preciosa mors Kanuti:
claudi, surdi, ceci, muti
sunt saluti restituti
eius patrocinio.

Cuius prece nos adiuti
de salute simus tuti,
ne tradamur seruituti,
demonis dominio.

10 Martyr sancte, mortis tue
agentes memoriam,
nobis datus aduocatus,
tecum duc ad gloriam
sempiternam.
Amen.

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1
Pre-ci-o-sa mors sancto-rum in con-spec-tu do-mi-ni quan-ta sa-lus sit iu-sto-rum
sanc-to pa — tet ho-mi-ni. Qui in tan-to se ap-ta-uit cri-sti-a — no no-mi-ni
quod se to-tum co-pu-la-uit ue-ri-ta — tis lu-mi-ni.
2
In — ui-ta-tus in hac di-e ad re — gis con — ui-ui-um u-ni-uer-se car-nis ui-e
sanc-tus tan-git bi-ui-um. Cau-sa mor-tis dif-fi-ni-te re-i dat in — di-ci-um
quod sit fi-nis hu — ius ui-te ui-ta-le i — ni-ci-um.
3
Pa-ter re-gis et re-gis fi-li-us dic-tus dux rex di-ci me-li-us uir iu-stus po-tu-it
se re-ge-bat re-ge no-bi-li-us fe-dus pa-cis ser — uans fi-de-li-us ut res in-no-tu-it.
4
Hunc ad pe-nam in-no-cen-tis uel ad pa-cem per-se-quen-tis fi-de-les ec-cle-si-e
non uox flec-tit sug-ge-ren-tis nec ius mo-uent iu-ste men-tis pre-ces aut pe-cu-ni-e.
5
Sa-lus e-rat su — e gen-tis uir-tus rec-te in-ce — den-tis cau-sa fit in — ui-di-e.
Ze-lus pa-tet se — ui — en-tis con-tra du-cem in-ui — den-tis gras-san-tur in — si-di-e.

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6
E-rat sanc-to sang-ui-ne iunc-tus Magnus nomine nil in ne-quam ho-mi-ne pro-fu-it propin-qui-tas.
Ducem de-cus Da-ci-e cir-cumcin-xit a-ci-e et sub pa-cis fe-de-re pro-di-it i-ni-qui-tas.
7
Auc-tor do-li du-ci so-li uel-le lo-qui si-mu — lat sanc-tus cre-dit et o-be-dit
so-lus ei — — ob-ui-at. Dum trac-ta-tur et cau-sa-tur de reg-ni re-gi-mi — ne
uul-ne-ra-tur mor-ti da-tur mar-tyr si — ne cri-mi-ne.
8
Est in-du-tus dux Ka-nu — — tus to-ga tinc-ta sang-ui-ne nup-ci-a-lis ue-stis ta-lis
est ce-le-stis gra-ci-e. Ui-ta ui-lis et ex-i — — lis tran-sit per mar-ty-ri-um
quo est ui-ta ad-qui-si-ta que non ha-bet ter-mi-num.
9
Pre-ci-o-sa mors Ka-nu-ti clau-di sur-di ce-ci mu-ti sunt sa-lu-ti re-sti-tu-ti
e-ius pa-tro — ci-ni-o. Cu-ius pre-ce nos ad-iu-ti de sa-lu-te si-mus tu-ti
ne tra-da-mur ser-ui-tu-ti de-mo-nis do — mi-ni-o.
10
Mar-tyr sanc-te mor-tis tu-e a-gentes me-mo-ri-am no-bis da-tus ad-uo-ca-tus
te-cum duc ad glo-ri-am sem-pi-ter — — nam. A — — — — — men.

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SEQUENCE XII.

Prosa II de S. Kanuto duce.
"Diem festum ueneremur martyris".

For the Feast of Translation, June 25th.

Outside of its occurrence in the present Ms., this text is found only in the Missale Sleswicense (1486), where it is indicated for St. Canute's Feast of Passion, Jan. 7th, and not, (as in this Codex), for St. Canute's Feast of Translation, June 25th. The sequence as given in Langebek's "Scriptores" IV, 269, is copied from the Missale Sleswicense. It is found in newer sequence collections in Dreves VIII, 160.

The text has 9 whole strophes, and a short concluding half-strophe, "In Ierusalem superna", instead of the "Amen". The introductory first strophe has only 2 lines (in six-foot trochaic metre). The other 8 strophes are regular in construction, each dividing naturally into 2 half-strophes with 3 lines of four-foot trochaic metre. The rhyme is regular: a a b, a a b, with alternating acatalectic and catalectic endings.

The melody is *Dorian*, 1st and 2nd ecclestiastical modes (i. e. both the "authentic" and "plagal" forms), with a similar disposal as in the preceding sequences, viz: the first melodies "plagal", the later "authentic". The sequence is typically Dorian, serious and stately. The breaking of the melodic lines by melismas is also characteristic; they give animation, though they veil the textual rhythm, even efface it completely in places.

These sequence melodies gradually work up considerably. After the introductory 1st strophe, follow the 2nd, 3rd and 4th, — all rather homogeneous, stationary and without much invention, as they always use the same intervals:

all in the plagal mode. In the meanwhile this stationary character is interrupted in strophe 5. And as the melody subsequently bursts the bonds of the "plagal" and enters the clear "authentic" mode, it rises upon stronger pinions. The music works up continually from strophe 6 until the conclusion.

This melody has still another characteristic quality which distinguishes it from the sequences with which we have already become acquainted. The other sequences were all of the "international" order, even the immediately preceding St. Canute sequence. All of them had foreign models. This is not the case with this St. Canute sequence, we have the feeling that we are no longer in a foreign atmosphere. The Dorian mode with ♭, (expressly indicated), is the same as the later Æolian mode, our present minor scale without the half tone leading-note, which mode was characteristic of Danish folksongs of the Middle Ages. As this sequence's melodies develop in full freedom, it is remarkable to observe how they take on the same character as the Danish folksong. Remark particularly strophe 7 with its softly rounded melodic lines, its warm yet repressed feeling; also the following strophes, not least

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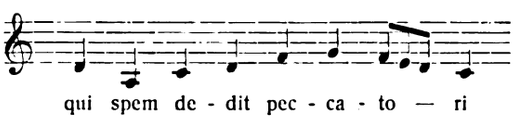
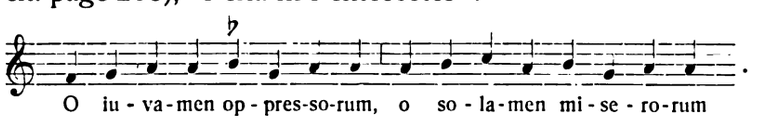
the close. There is no doubt that we are no longer in foreign parts, — the home atmosphere surrounds us, whilst we are reminded of the melodies of "Ebbe Skammelsön", "Dronning Dagmar" and other grand old Dorian folksongs of mediæval Denmark.

The circumstances are so striking that they can not be passed over without comment. However this does not imply that this sequence melody is Danish, i. e. composed by a Dane. In such instances care must be taken not to reach ill-founded conclusions. Between the Danish mediæval folksong and churchsong of the same period there was a close relationship, without doubt*). But in this relationship the all-pervading Gregorian chant was the donor, here as in all countries, whilst the national folksong was the recipient. And the sequence was, as we have seen, international, as was on the whole sacred song. It must be supposed therefore until disproved, that also this sequence melody is of the same international order as the others, even if its Danish colouring, in connection with its dedication to the honour of Canute Lavard, can not fail to awaken attention.

In this connection it is interesting to learn that it is only in Denmark that this sequence is found, also that its melodies are not found elsewhere. In Aubry's collection only 2 little melodic sections are found, which may be likened to a few sections of our sequence. Thus the 2nd section of strophe 2 may be compared with "In conversione S. Pauli", (Aubry, op. cit. page 246):



The 1st section of strophe 9 may be compared with the following in Aubry's collection, (op. cit. page 268), "Feria III Pentecostes":



Comparison will show that the resemblance is not great, and that it may be altogether accidental.

On the other hand the same melody, set to a different text, is found in another Danish Ms. of later date. Upon the last leaf of the paper addendum to the Lund "Liber scolæ virginis", already treated, there are fragments of a sequence to the Virgin Mary, ("Aue plena singulari gracia"), which has the same melody as this St. Canute sequence. The melody has therefore been known in Denmark, and was sung in Danish churches as long as Catholicism was the ruling religion, (until the 16th century). The paper addendum dates from that period. (See page 71.)

*) See Thomas Laub: Studier over vore folkemelodiers oprindelse og musikalske bygning, in the periodical "Dania" II, Copenhagen 1893. — Danske folkeviser med gamle melodier. Copenhagen 1899.

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Diem festum ueneremur martyris.

(Facsimile page 100.)

1 Diem festum ueneremur martyris,
ut nos eius adiuuemur meritis.

2 Per prophetas in figura
predicata paritura
plures parit sterilis.

Parit parens in pressura:
dolor partus perdit iura,
dum aplaudit filiis.

3 Filii fide sunt renati
ad certamen preparati
fidei constancia.

Supra petram solidati
non sunt morte separati
a matre ecclesia.

4 Inter istos constitutus
Christi miles dux Kanutus
recipit stipendia.

Regem regum prosecutus
stola prima est indutus
pro mortali tunica.

5 Adhuc uiuens, perituram
paruipendens, permansuram
uitam querit opere.

Dat talentum ad usuram,
et frumentum per mensuram
duplicat in tempore.

6 Tuta fides in talento
designatur, in frumento
firma spes et karitas,

quarum crescit incremento,
uino fouens et unguento
proximi miserias.

7 Iste dei cultor uerus,
cui fauet plebs et clerus,
de quo gaudet Dacia,

non superbus, sed seuerus,
pius, prudens et sincerus,
plenus dei gracia.

8 Fide ficta suffocatus,
a cognatis morti datus
compleuit martyrium.

Hac in die est translatus,
cuius prece exoratus
deus det auxilium.

9 Ductor noster, dux Kanute,
nos transire cum uirtute
fac per temporalia.

Te ductore, cum te duce
perfruamur uera luce
et eterna gloria

in Ierusalem superna.

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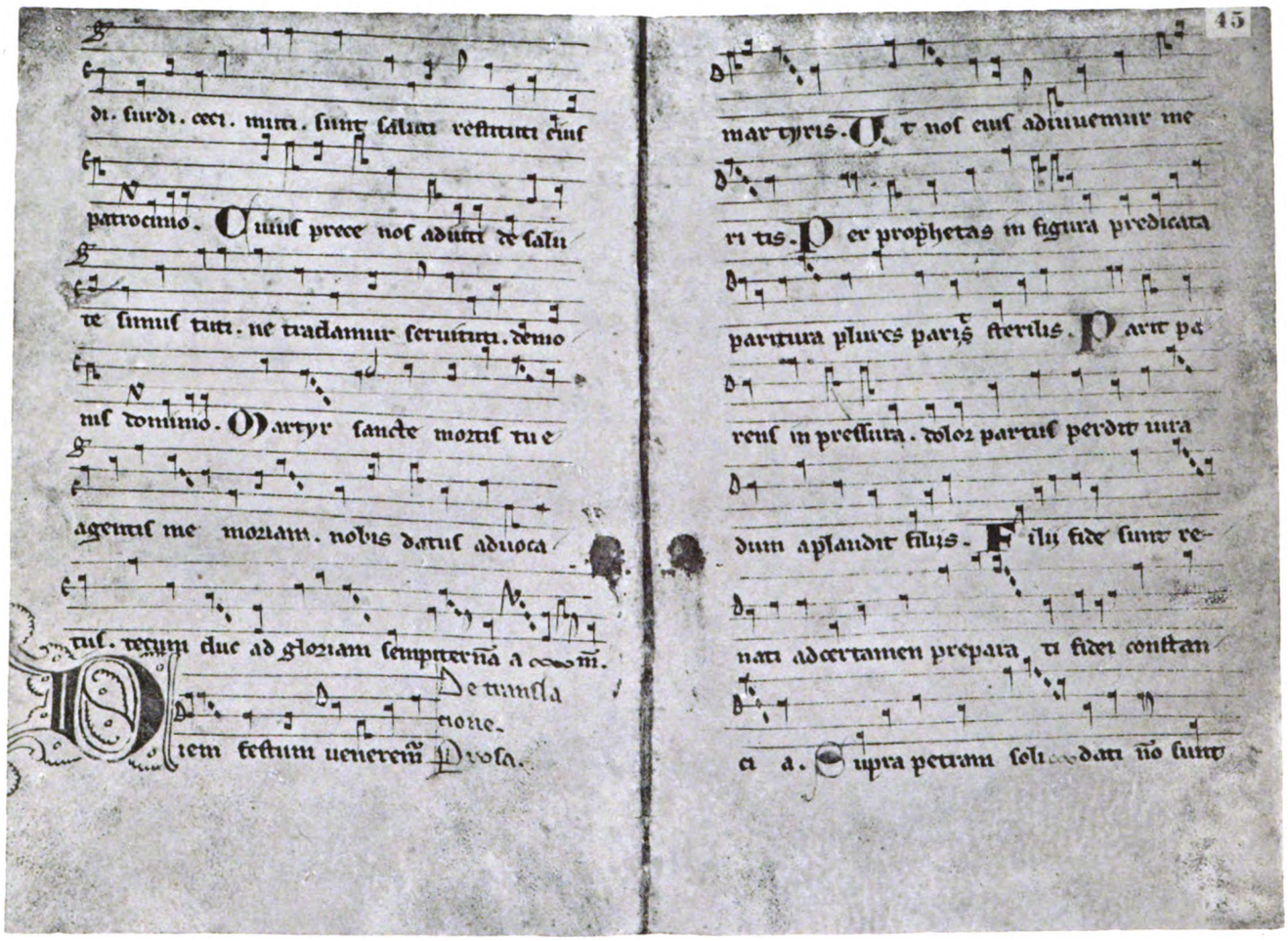

From CODEX KILONIENSIS. Late XIII. century.

Contents: Sequence XI, (strophes 9—10). Sequence XII, (strophes 1—3).

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1
Di - em fe - stum ue - ne - re - mur mar — ty — ris
ut nos e - ius ad - iu - ue - mur me — ri — tis.
2
Per pro - phe - tas in fi - gu - ra pre - di - ca - ta pa - ri - tu - ra plu - res pa - rit ste - ri - lis.
Pa - rit pa - rens in pres - su - ra do - lor par - tus per - dit iu - ra dum a - plau - dit fi - li - is.
3
Fi - li - i fi - de sunt re — na - ti ad cer - tamen prepa - ra — ti fi - de - i constan - ci — a.
Su - pra pe - tram so - li — da - ti non sunt morte sepa - ra — ti a matre ec - cle - si — a.
4
In - ter i - stos consti - tu - tus Chri - sti miles dux Ka — nu — tus re - ci - pit sti - pen - di — a.
Regem regum pro - se - cu - tus sto - la prima est in — du — tus pro morta - lis tu - ni — ca.
5
Ad - huc ui - uens pe - ri - tu - ram par - ui — pen - dens per - man - su — ram
ui - tam que - rit o - pe — re. Dat ta - len - tum ad u - su - ram
et fru — men - tum per men - su — ram du - pli - cat in tem - po — re.

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6
Tu-ta fi-des in ta-len-to de-sig-na-tur in fru-men — — to fir-ma spes et ka-ri — tas,
quarum cres-cit in-cre-men-to ui-no fo-uens et ung-uen — — to prox-i-mi mi-se-ri — as.
7
I-ste de — i cul-tor ue — rus cu-i fa-uet plebs et cle — — rus
de quo gau-det Da-ci-a, non su-per-bu — — s sed se-ue — rus
pi-us pru-dens et sin-ce — — rus ple-nus de-i gra-ci-a.
8
Fi-de fic-ta suf-fo-ca — — tus a cog-na-tis mor-ti da-tus
com-ple-uit mar — ty-ri-um. Hac in di — e est trans-la — — tus
cu-ius pre-ce ex-o-ra-tus de-us det au — — xi-li — um.
9
Ductor no-ster dux Ka-nu — te nos tran-si-re cum uir-tu — te fac per tem-po-ra-li-a.
Te duc-to — re cum te du — ce perfru-a-mur ue-ra lu — ce et e-ter-na glo-ri-a.
In Ie-ru — sa-lem su — — — per-na.

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SONG TO THE BLESSED VIRGIN. 15TH CENTURY

PAPER MS. UNIV. LIBR. COPENHAGEN. A. M. 8vo. Nr. 76

THE University Library in Copenhagen owns in the Arne Magn. Collection, under the above title, a paper manuscript, (Octavo 14,4 × 10 cm), from the latter half of the 15th century. It contains here and there melodies . The contents of the manuscript are varied, but principally of a religious nature. It gives a list of the 73 names of the Virgin Mary, an arithmetical table, an explanation of the winds, the 12 annual bread-and-water fasts, the mediæval popular book "Lucidarius", Latin formulas for hemorrhages, toothache and thieving, David's penitential psalms, the litany, Danish homilies, devotional items, several Latin psalms, 2 Ave Marias, a prayer to the Virgin, and 5 songs to the Virgin. The author is supposed to be the monk Peder Reff Lille, whose Song to the Virgin we find upon folio 8—9, concluding thus:

„Hoo thennæ wysæ hauer giordh
han hether per reff lyllæ saa hauer iek spurd
han vell syth naffn ey wendhæ."

Translation: He who hath made this song
is named Per Reff Lille, as I have heard,
he will not reverse his name.

The motley and casual character of the contents extends also to the not few musical contributions it contains. Most of them are devoid of interest. The frequent use of the 5th ecclesiastical mode, (the octave series f g a b c d e f) with b♭ instead of b♮, makes this scale consonous with the Ionian mode, the equivalent of our major key, — an indication of the relatively advanced development of music at this period, when the typically mediæval was beginning to disappear. A *Prosa de domina*, a long sequence to the Virgin, is found folio 123, "Psallat fidelis concio cum gaudio preconia Marie", also in the 5th ecclesiastical mode with b♭, but is of less historic worth*).

One single contribution rises prominently above the rest: the melody of a Song to the Virgin (folio 28—29). It is distinguished by the remarkably regular structure of its musical periods, and by its fascinating charm and freshness.

*) The beginning of this sequence melody and the melody of an "Aue benedicta Maria" may be found in B. Thorsteinssons "Islenzk Thiodlög", Copenhagen, 1906—1909, pages 146—147.

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In its entire character this melody nearly approaches the old Danish folksong; they must surely be akin in origin. The song has its own individual interest on this account.

The notes, (square choral notes), are rhythmically indifferent. Rhythm, however, is imparted to the melody by the iambic metre and the entire context. Both fall naturally into triple time, which admirably brings out the musical outlines and rhythm of the melody. We must remember that this melody originates in a comparatively recent period; it is plainly manifest that the mediæval "timeless" element is not a primary quality of this melody. We feel no hesitancy, therefore, in applying time divisions is this instance.

The mode is the 1st ecclesiastical, the *Dorian*.

(Facsimile page 105.)

Mith hier - thæ brend-her heth som boll, ok saa thet skal, pro
lau - di — bus Ma — ri — e. Wo-re myn tung - hæ giort aff stoll ok
hun had - hæ mall, to — tam — que vim so — phi — e,
mat-thæ iek saa bogh nym — ma, hanc lau - da - re vir - gi - nem, tha
wil - læ iek dic - tæ oc ry — mæ, Re - gi — na - rum re - gi - na et
do - mi - na, Hun lo - ues i al - len ty - mæ.

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From CODEX Univ. Libr. Copenhagen. A. M. 8vo. 76. Late XV. century.

Contents: Song to the Blessed Virgin.

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The text, given partly under the notes and partly immediately after them, (see facsimile, page 105), is a mixture of Danish and Latin:

(Cfr. C. J. Brandt and L. Helweg: Den danske Psalmedigtning. Copenh. 1846. I, page XIII.)

Mith hierthæ brendher heth som boll,	My heart in holy flames doth glow
ok saa thet skal,	just as it should
pro laudibus Marie.	pro laudibus Marie.
Wore myn tunghæ giort aff stoll	Were my tongue but made of steel
ok hun hadhæ mall,	and yet could speak,
totamque vim sophie,	totamque vim sophie.
matthæ iek saa bogh nymma,	And had I only wit enough
hanc laudare virginem,	hanc laudare virginem,
tha willæ iek dictæ oc rymæ,	Then would I in rhymes and in verses,
Reginarum regina et domina,	Reginarum regina et domina,
Hun loues i allen tymæ.	Her praises intone forever.
Hwath syer iek then selgæ man,	How dare I though, a creature low,
som lydhet kan	with knowledge poor
de hac virginitate.	de hac virginitate.
Allæ synæ sorgher hun forvan	All her sorrows she o'ercame
som hun thet fan	as each she met
sua benignitate.	sua benignitate.
Hun er wel verdigh at prises,	She is well worthy of praises,
Templum dei trinitas,	Templum dei trinitas
Ther allæ dyghder aff ryses,	The fountain-head of all virtue
Maiestatis vnitas eminencie	Maiestatis vnitas eminencie
The høueskæ oc the vysæ.	Of modesty and of wisdom.
O lux et decus hominum	O lux et decus hominum
lux luminum	lux luminum
Maria meth dygdh oc frommæ,	Maria so pure and gentle,
peperisti filium	peperisti filium
et dominum	et dominum
Ihesum then synethæ blommæ.	Jesum the Flower Most Blessed.
Guth ladhæ oss [aldri] ath skylies,	God spare us we pray from e'er losing
virga Iesse florida,	virga Iesse florida,
wp rwnnen som ross oc liliæ.	Like roses and lilies arisen.
Da nobis solacium et gaudium	Da nobis solacium et gaudium
meth macth oc fulgodh williæ.	In Holy Will and Power.

The melody has been published in facsimile by the author of this work in "Illustreret Tidende", (Copenhagen 1886—1887, pages 160—162), and in H. Panum's "Illustreret Musikhistorie" I, page 77, (Copenhagen, 1905).

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CARMEN VERNALE. 16TH CENTURY

THE splendid spring-song, "*In vernalis temporis*", by Rector Morten Börup (died 1526) of Aarhus, Jutland, is well known in the literary history of Denmark. There exists an old, and doubtless a contemporary melody to this text, which has hitherto escaped attention. It is found in an old Finnish-Swedish work, "*Piæ cantiones ecclesiasticæ et scholasticæ veterum episcoporum*", *Gryphisuualdiæ* (Greifswalde) 1582, (Octavo $14{,}7 \times 9{,}2$ cm), published by the Finnish scholar Theodoricus Petri, which contains 74 Latin songs with text and music. Through several centuries this collection has enjoyed so great favour in Finland and in Sweden, that it was published in 6 editions up to the year 1776. In 1900, a brief extract, "Carminalia Selecta", (edit. J. A. Inberg), was published in Helsingfors. From the same place, Heikki Klemetti has published a selection of the melodies of Piæ Cantiones (1911), arranged for mixed chorus. Finally, on account of its historic interest from a musical standpoint, the English "Plainsong and Mediæval Music Society" have recently published the complete "Piæ cantiones" (London, 1910).

Dr. Tobias Norlind*) has twice treated "Piæ cantiones" recently. The Spring-song "In vernalis temporis" was here the object of careful investigation, the author making thorough account of its course in Swedish literature, and its many Swedish translations.

Besides in Norlind's work, the melody is found in Dreves' "Analecta hymnica", vol. 45 b, Musical Appendix V, Leipzig 1904, (the melody given an octave too low). In O. Byström's "Ur medeltidens kyrkosång i Sverige, Norge och Finland", II, pages 25—26, (Stockholm 1903), it is arranged for voice and organ in rhythmic division of $^6/_8$ time.

The question may arise as to how Morten Börup's song came so far from its native Jutland home to distant Finland. Dr. Norlind gives a valuable hint toward the solution of this problem when he informs us, that the paternal grandfather of Theodoricus Petri, the publisher of "Piæ Cantiones", was called "Jöns Jute" (Jens the Jutlander), and that he came from Denmark**). It is therefore reasonable to presume

*) "Schwedische Schullieder im Mittelalter" in Sammelbände der Internat. Musikgesellschaft II, pages 552—607. — "Latinska skolsånger i Sverige och Finland", Lund 1909.

**) Latinska skolsånger page 50.

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that "Jöns Jute" brought this song from his own country. When we reflect upon the special significance of song in the transmission of verbal traditions, the conclusion is not distant that the melody which Theodoricus Petri recorded, and which he presumably had from his grandfather, is the original Jutland melody. It has exactly the character of the time, and lends itself easily to the metre of the verse.

The latin text by Morten Börup is changed in a few places in the Finnish edition. The most correct text is given in a Ms. of Erasmus Lætus (1577), in the Royal Library, Copenhagen, G. K. S. 4°. Nr. 2589*). It is as follows**):

In vernalis temporis
ortu lætabundo,
dum recessum frigoris
nunciat hirundo:
Terræ, maris, nemoris
decus adest deforis
renouato mundo;
vigor redit corporis,
cedit dolor pectoris
tempori iucundo.

Terra vernat floribus
et nemus virore:
Aues mulcent cantibus
et vocis dulcore.
Aqua tempestatibus
caret, aër imbribus,
dulci plenus rore.
Sol comsumptis nubibus
radiis potentibus
lucet cum calore.

O quam mira gloria,
quantus decor dei,
quanta resplendentia
suæ faciei:
A quo ducunt omnia,
summa, ima, media,
formam speciei,
maior hæc distantia
quum sit differentiâ
noctis et diei.

*) Printed in H. Rørdam's "Historiske Kildeskrifter" II, 671.

**) With textual corrections by M. Cl. Gertz in "Udvalgte Stykker af latinske Forfattere fra Middelalderen til Skolebrug", Copenhagen 1909.

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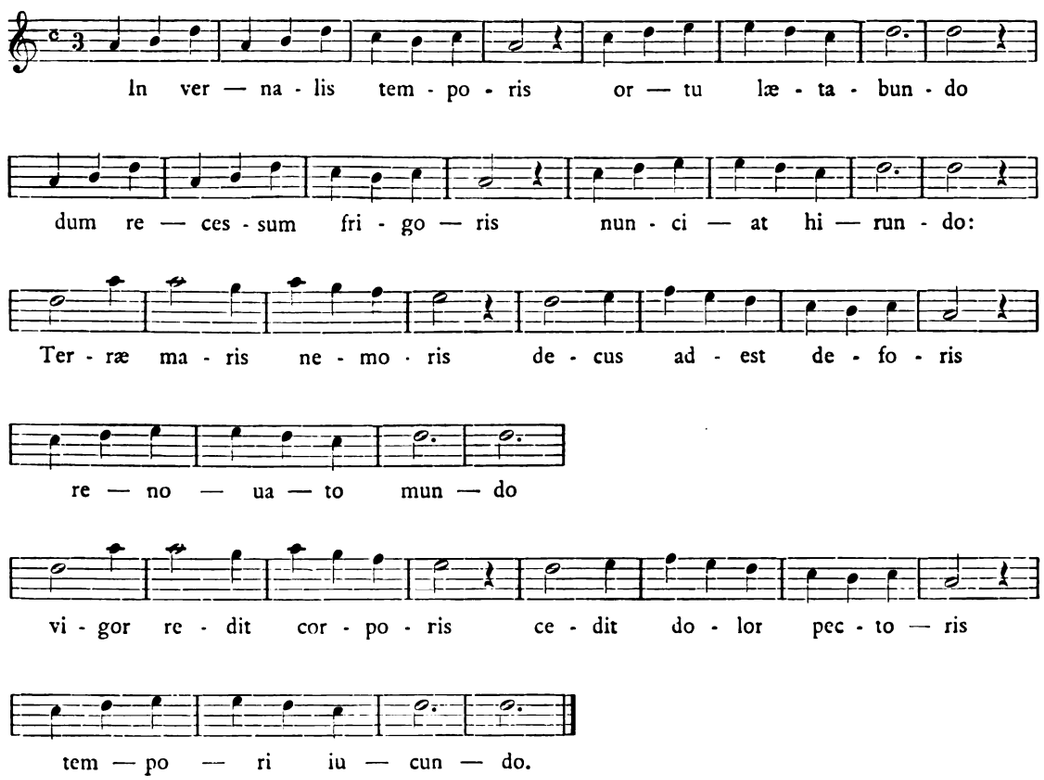
The pure and delicate melody eminently suits the ancient poem, following the Latin text as closely in rhythm and melodic progression as if cast in the same mould. It is composed in the 2nd ecclesiastical mode, (*Hypo-dorian*), with d as tonic, to which special attention is called (page 7). The modern ear is inclined, upon first acquaintance, to construe this key as A minor (i. e. tonic a), which however mars the interpretation of the melody in its true form. It is typically "Hypo-dorian".

XIV. Morten Börup's Carmen vernale. 16th Century.

(Facsimile page 111.)

Text according to the new textual criticism.


In ver — na - lis tem - po - ris or — tu læ - ta - bun - do
dum re — ces - sum fri - go — ris nun - ci — at hi — run - do:
Ter - ræ ma - ris ne - mo - ris de - cus ad - est de - fo - ris
re — no — ua — to mun — do
vi - gor re - dit cor - po - ris ce - dit do - lor pec - to — ris
tem — po — ri iu — cun — do.

A 4-part transcription for chorus in antique style, by Julius Röntgen (Amsterdam), is given in the Supplement (page 124).

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Grande mirum, pietatis arca dùm ſaluatur:
At tunc cunctis animatis ira Dei datur. Ergo &c.
Velut noſtro demonſtratur doctore Finlandiæ,
Fides Chriſti dùm fundatur, linquenti terrã Angliæ.
Upſalenſem præſulatum Regno rexit Sueciæ,
Per Ericum ſublimatũ, præ cultu fiduciæ. Erg: &c.
Ardor ſtriaxit caritatis corda Patronorum,
Via ducti veritatis, ſorte ſupernorum. Ergo &c.
Læti petunt Finnonum terram peruenire,
Cultum pellunt Dæmonum, palmam reperiêre. Erg.
Doctor miræ ſanctitatis ponens ſe periculis,
Formam veræ pietatis turbis dans incredulis. Erg:
Verſus partes Rex Ericus tendens domicilij,
Sanctus præſul hic Henricus comes fit exilij. Ergo.
Subit pœnas patienter palmam per martyrij,
Adeſt lictor vehementer potũ dans exitij. Erg: &c.
Chriſtus nobis Patrẽ oret, pacem ſeruans patriæ,
Laudis turba quem decoret, firma fide variè.
Ergo plebs Finnonica gaude &c.

DE TEMPORE VERnali Cantiones.

IN vernali tempore, or-
Dùm recedunt frigora nun-
tu læ-
tabundo, Terræ, maris, nemoris decus
ciat hirundo, Vigor redit corporis, cedit
adeſt deforis, re nouato mundo.
dolor pectoris, tempore iucundo.

Terra vernat floribus & nemus virore,
Aues mulcent cantibus & vocis dulcore,
Aqua tempeſtatibus caret, aër imbribus,
Dulci plenus rore.
Sol conſumtis nubibus, radijs patentibus
Lucet cum dulcore.
O quàm mira gloria, quantus decor Dei,
Quanta reſplendentia ſuæ faciei,
A quo ducunt omnia, ima, ſumma, media,
Formam ſpeciei.
Maior eſt diſtantia, quàm ſit differentia
Noctis & diei.

IAm Empus adeſt floridum, ſurgunt
Vernales in omnibus, imi-
namq;

From PIÆ CANTIONES. Printed in Greifswalde 1582.

Contents: Carmen vernale.

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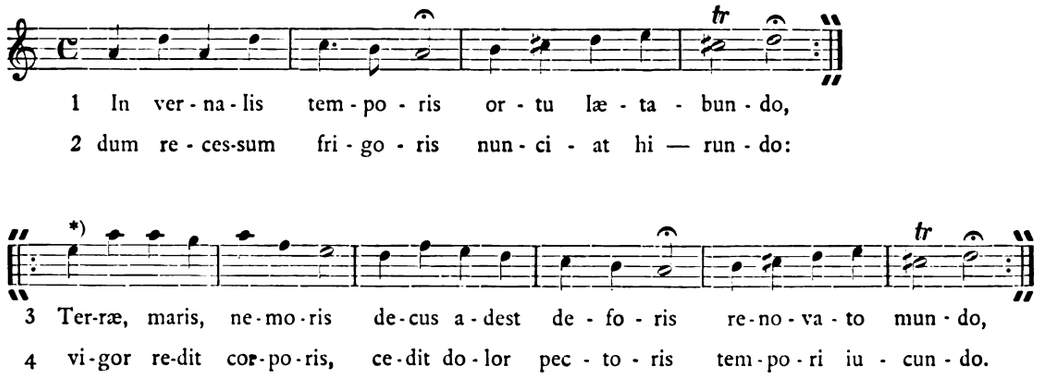
Upon its long journey through centuries in many different editions, the melody has not escaped "improvements". In the Åbo edition (1776) the Dir. cantus Johan Lindell undertook to revise the melody, and evidently misinterpreted the key entirely. He construed the melody from a modern standpoint, and, as he could not manage to make the old ecclesiastical modes agree herewith, recomposed the melody. He retained the principal progressions of intervals, but concluded in the major key, at the same time replacing the triple time, (so typical of the melody's character), by $^4/_4$ march time. These "improvements", most characteristic of the Rococo Age, are reproduced here*). Not even the closing caressing pastoral trill is wanting!

Melody as published in Åbo 1776**).


tr
1 In ver - na - lis tem - po - ris or - tu læ - ta - bun - do,
2 dum re - ces-sum fri - go - ris nun - ci - at hi — run - do:
*)
tr
3 Ter-ræ, maris, ne - mo - ris de - cus a - dest de - fo - ris re - no - va - to mun - do,
4 vi - gor re-dit cor - po - ris, ce - dit do - lor pec - to - ris tem - po - ri iu - cun - do.

*) the original *d* is changed to *e*.

Morten Börup's Spring-song has preserved through the years its honoured place in Danish Latin Schools. We have an 18th century account of the May Festival at Ribe Cathedral School (Jutland), in which this song is referred to as the "time-honoured, accustomed song"***). The same has been the case in many

*) Strangely enough, this corrupted form is taken as the basis of the newest edition of Piæ Cantiones, published by Heikki Klemetti, (pages 28—29), Helsingfors, 1911.

**) In this edition (Åbo), the melody is transposed one tone lower. For more ready comparison, it is reproduced here in the original pitch.

***) P. Terpager: Ripæ cimbricæ (1736), page 506: "Nihil nunc adjiciam de ludo, ut ita dicam *Florali*, qui primo Maji a discipulis celebratur, more vetusto et consveto cantu: *In vernalis temporis ortu lætabundo* etc. aliisque odis annuo compositis."

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other Latin Schools all over the country, even down to the present day. Its popularity has given rise to various translations of the Latin text into Danish: by H. H. Blache*), by Vilhelm Andersen**), and by Fr. Moth***).

At this period the ancient melody had long been forgotten, and new melodies were composed to the text, one (1857) by A. P. Berggreen†) to the original Latin text, and another (1906) by Carl Nielsen to Fr. Moth's Danish translation.

*) Reproduced in Kirkehistoriske Samlinger, Copenhagen 5. R. III, page 2.

**) In "Danske Studier", Copenhagen 1904, page 236.

***) Reproduced in "Regensens Visebog", Copenhagen 1902.

†) Printed in A. P. Berggreens "Sange til Skolebrug", Copenhagen 1857, page 56.

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SUPPLEMENT

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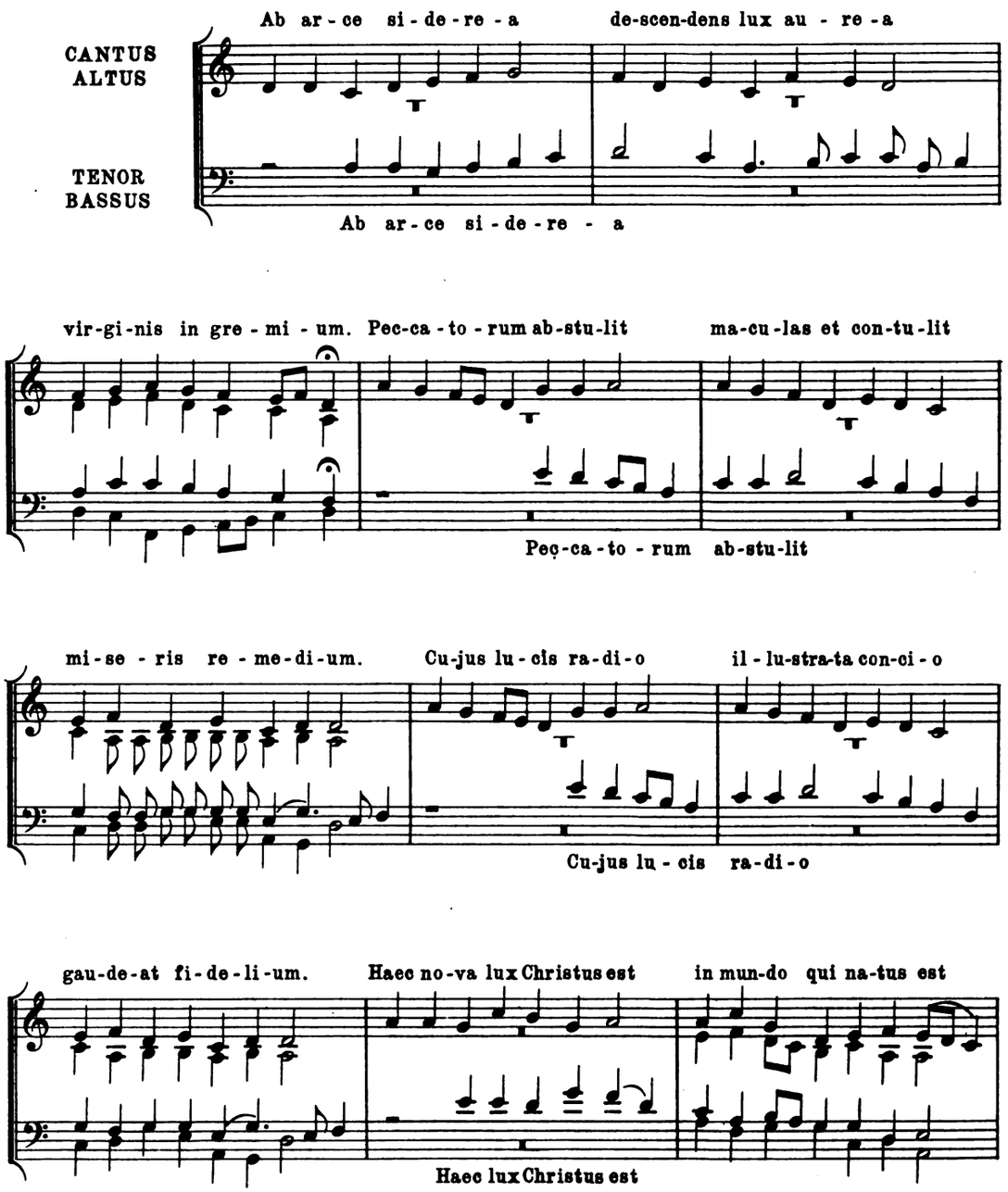
AB ARCE SIDEREA

SEQUENTIA. XII. SÆC.

(Cfr. Pag. 26 ff.)

Julius Röntgen
polyphonice composuit


CANTUS
ALTUS
TENOR
BASSUS
Ab ar - ce si - de - re - a
de-scen-dens lux au - re - a
Ab ar - ce si - de - re - a
vir-gi-nis in gre - mi - um.
Pec-ca - to - rum ab-stu-lit
ma-cu-las et con-tu-lit
Pec-ca - to - rum ab-stu-lit
mi-se - ris re - me-di-um.
Cu-jus lu - cis ra-di-o
il - lu-stra-ta con-ci - o
Cu-jus lu - cis ra-di-o
gau-de-at fi-de-li-um.
Haec no-va lux Christus est
in mun-do qui na-tus est
Haec lux Christus est

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pro sa-lu-te gen-ti-um. Hinc pa-ter in-ge-ni-tus pre-mi-sit di-vi-ni-tus
Hinc pa-ter in-ge-ni-tus
Ga-bri-e-lem nun-ti-um. A-ve dix-it nun-ti-us ex te vir-go fi-li-us
nas-ce-tur pax gau-di-um vi-ta sa-lus om-ni-um. Si-ne vi-ri co-i-tu
ple-na sanc-to spi-ri-tu con-ci-pi-es par-vu-lum qui sal-va--bit po-pu-lum.
Cum haec au-dit vir-go plau-dit et fi-de-li Ga-bri-e-li
et Ga-bri-e-li.

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ver - ba red - dit dul - ci - a. A - it il - la: sum an - cil - la
re - gis hu - jus de - fers cu - jus mun - da - na sa - lu - bri - a.
re - gis de - fers cu - jus
Et an - cil - lae man-dat il - le: fi - es pa - rens li - cet ca - rens
con - ju - ga - li co - pu - la. Ad haec ver - ba non su - per - ba
vir - go pro - lem stel - la so - lem fruc - tum gig - nit vir - gu - la.

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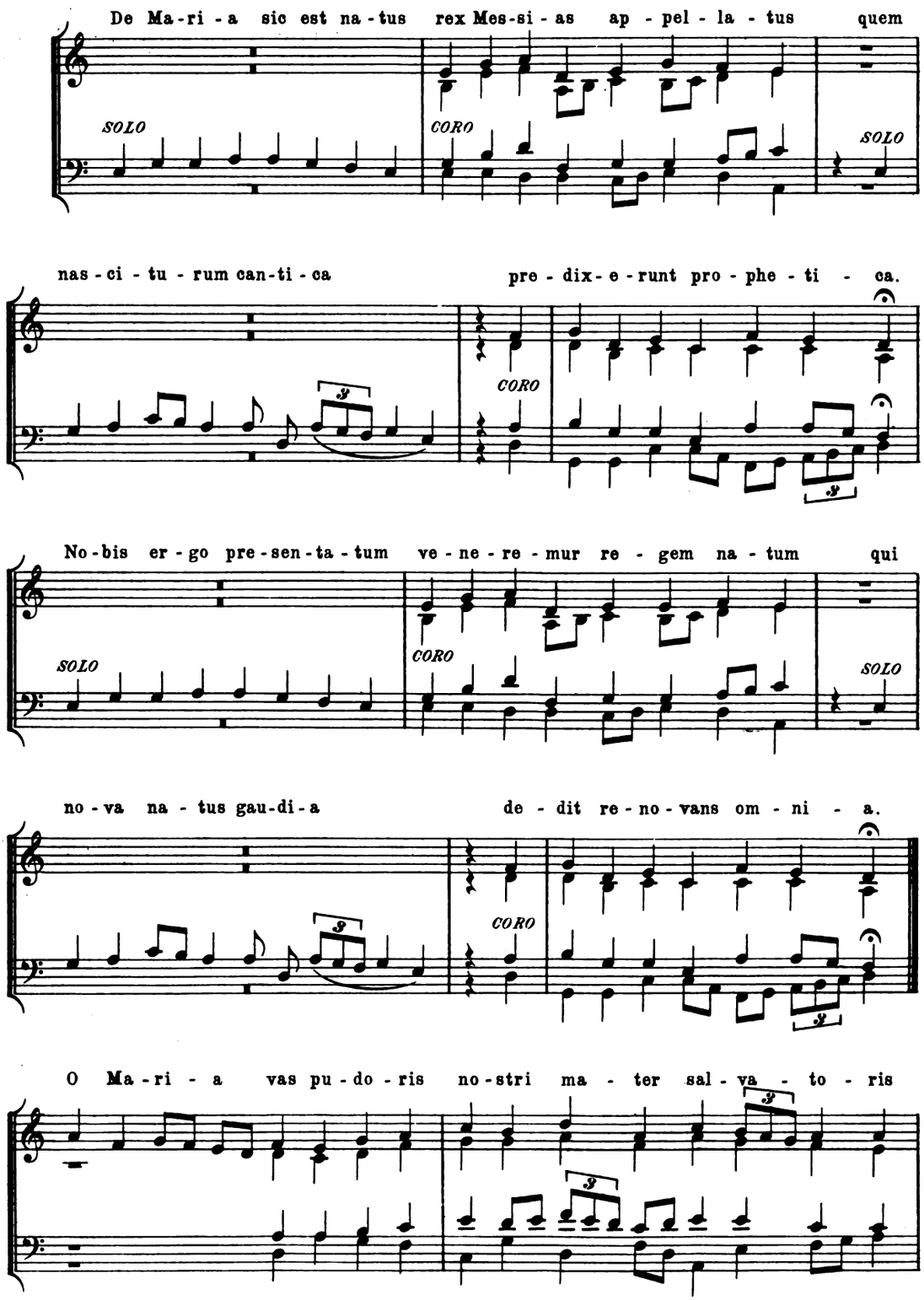

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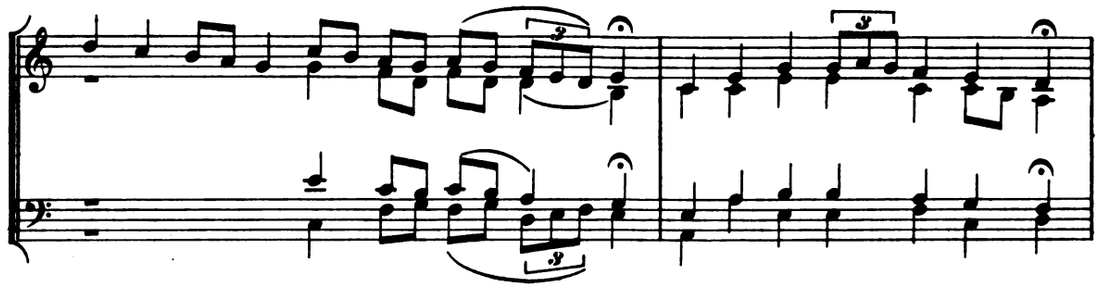
hac in di - e tu Mes - si - ae ser - vos re - con - ci - li - a.

Ut quos ip - se jam re - de - mit et cru - o - re sanc - to e - mit

nos ad su - a pre - ce tu - - a per - du - cat pa - la - ti - a.



A - men di - cant om - ni - a.

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CARMEN VERNALE

XVI. SÆC.

(Cfr. Pag. 110.)

Julius Röntgen
polyphonice composuit

In ver - na - lis tem - po - ris or - tu læ - ta - bun - do
Dum re - ces - sum fri - go - ris nun - ti - at hi - run - do.
Ter - ræ ma - ris ne - mo - ris de - cus ad - est de - fo - ris
re - no - va - to mun - do. Vi - gor re - dit cor - po - ris
ce - dit do - lor pec - to - ris tem - po - ri ju - cun - do.

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